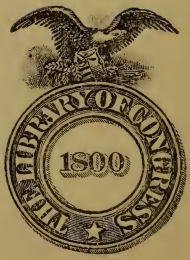


Class GV1451
Book .Y65
1901

1

39
T667

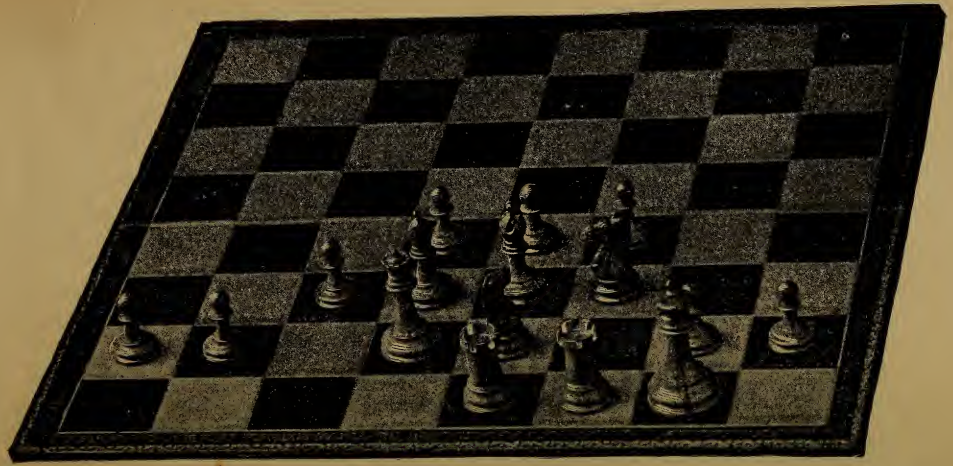


FIG. [illegible] A PRIMARY BASE.

THE

MINOR TACTICS

OF

CHESS

A TREATISE ON THE DEPLOYMENT OF THE FORCES IN OBEDIENCE TO STRATEGIC PRINCIPLE

BY

FRANKLIN K. YOUNG

AND

EDWIN C. HOWELL

FIFTH EDITION.

BOSTON:

LITTLE, BROWN, AND COMPANY,

1901.

GV1451
.T65
1894

Copyright, 1894,
By Roberts Brothers.

11944
'02

THE LIBRARY
OF CONGRESS

University Press:
John Wilson and Son, Cambridge, U. S. A.

Dec. 21, 1902

CONTENTS.

	PAGE
PREFACE	5
INTRODUCTORY	9
THE BOARD	12
THE PIECES	22
THE GAME	42
NOTATION	47
THE NORMAL POSITION	51
ILLUSTRATIVE GAMES	57
MINOR TACTICS	92
PAWN POSITIONS	94
THE SUPERIOR PIECES	116
PRIMARY BASES	124
APPENDIX	171

PREFACE.

IN this contribution to the literature of chess the authors have attempted to present the elements of a new theory of play. They have confined themselves, in the main, to the exposition of that part of the system which governs the opening of a game; by suggestion, however, if not by definite statement, they hope to have laid before the reader at least the spirit of the complete theory. Leibnitz pronounced chess an exact science, Petroff placed it on a level with the integral calculus, and the great Anderssen declared that its intricacies were more abstruse than the most profound mathematics; the authors of the new theory, agreeing with this trio of distinguished scholars, are tempted to go still further, and to assert, even at the peril of being considered somewhat visionary, not only that chess is a real

science, but that it may not unreasonably be regarded as symbolical of the supreme science, the science of force. If this be true, the study of chess may profitably engage the attention of the ablest intellects. Those persons who make light of the wooden puppets that run over the surface of the chess board should recollect that a frame of wires strung with wooden balls was the familiar companion of the earlier mathematicians, that the science of logarithms was perfected by means of wooden pegs and a board pierced with holes, and that Napoleon won his victories before his battles were fought, by sticking his map of Europe full of pins surmounted by divers colored balls of sealing-wax.

"The art of war," declared Napoleon, "can be comprehended only by the exhaustive study and comparison of the campaigns of the great captains." In the same way, by the study and comparison of the recorded games of men who have risen to eminence as chess players, it is possible to discern a similarity in their methods of calculation and procedure, which, if properly comprehended and reduced to a system,

must become available as the basis, not only of a theory, but of the true theory, of chess play, and to deduce from this system certain principles whose truth and applicability must be universally obvious at all times and in all circumstances of practice. This is what the authors of this volume have tried to do. Their chief aim has been to render the player, whether he be a master or a novice, independent of all other treatments of the chess openings, and particularly to free him from the slavery of mechanical analysis, by educating him in the guiding, basic principles of scientific chess. They realize the gravity of their undertaking, and for its support they appeal at once to the liberal discussion and dispassionate judgment of the chess world, and to the experience of those beginners who, through the door that is here thrown open, may enter upon and behold the beauties of the noblest mental diversion which the ingenuity of man has devised.

BOSTON, 1894.

INTRODUCTORY.

IF you should select from your acquaintance any person of mature age, fair intelligence, and considerable experience, whom, however, you never supposed to be a chess player, and should ask him if he was familiar with the game, you would probably receive the reply: "Oh, I know the moves!" He might give you a variation upon this answer, as, "I knew the moves once, but I've forgotten them," or, "I've only played half a dozen games in my life." At all events, he would hardly confess his total ignorance of chess. There are few persons who have not acquired, at some period, recent or remote, at least a smattering of the game; and fewer still who have not gained, through reading or through contact with chess players, a more or less accurate notion of its general characteristics, its machinery, and its nomenclature.

It may be that you yourself belong to one of these classes of individuals who have enjoyed chance meetings with Caïssa; if such be your status with reference to her ladyship, you will scarcely decline the honor of a formal introduction before you essay to

know her better. It may be, on the other hand, that you are totally ignorant of the royal game; in which case it is necessary, of course, that you should learn the rudiments from the very beginning. Finally, it is not unlikely that you are already a chess player of considerable strength; but even then it is the hope of the authors of this volume that you may derive some profit from a perusal of the following pages. The board and men, the notation, and the technical rules may be regarded as the skeleton of chess, and in describing them here an attempt is made to give you a simple and practical idea of the anatomy of the game. Having mastered this idea, you will be in the most favorable position to look beneath the surface, and to understand the principles and appreciate the deeper beauties of the science.

As you read what follows you should make dilligent use of a chess board and a set of men. Although the text is liberally provided with illustrations, you should not depend on these alone, but should study by means of the actual board and men every position that is laid before you in a diagram. Moreover, your board and men should be of generous proportions. Beginners at chess are too apt to provide themselves with very small men, thinking that "These will be good enough for me until I know more of the game." This is a mistake. With di-

minutive pieces on diminutive squares you obtain only a cramped view of a situation, not much better a view than you would obtain from a mere diagram. In order that the pieces should stand out very distinctly one from another, and that their lines of movement over the board should appear perfectly clear to you, the squares should be at least two and one-fourth inches broad, and the pieces not less than a small club size, in which the King has a diameter of one and a half inches at the base. If you study with full-sized club men, whose King has a diameter of two inches, and on a board whose squares measure two and a half or three inches, so much the better. The men should be of the Staunton pattern. Above all, you must shun the so-called French model — in which the Queen is bullet-headed and befrilled, and the Bishops are just as stupid and effeminate-looking as she — as the ugliest and most insignificant tools that a chess student can handle. Start well, then, with board and men of the proper sort, and you will not only find the first steps of the game more interesting, but you will make better headway than you would with a miserable lot of bone or wooden pieces which are fit only for the amusement of children in a nursery.

THE BOARD.

A CHESS board is at first sight a very simple and straightforward matter of a few lines and squares, and of two colors. It is, primarily, one big square, which is divided by transverse lines into sixty-four smaller squares, all of the same size and alternately colored white and black. Red is frequently used in place either of the white or of the black, so that the squares are red and black, or white and red; and what is called white is generally cream color, or pale yellow, or buff; but these variations of tint are rather æsthetic than material, and the two colors of the chess board, whatever they may happen really to be, must be regarded and designated merely as white and black. It may as well be stated right here that in playing chess you must have the board so situated before you as to present a white square in the corner nearest to your right hand. This arrangement has nothing to do with the spirit of chess, to be sure, as the game might perfectly well be played on squares of one color; but, as the alternation of colors is of great value in marking the

squares distinctly, so the uniform disposition of the board with a white corner at your right is of advantage in the description and study of the game.

If you will now place your board before you, we will examine it together, and endeavor to find in it something besides that very simple matter of lines and squares and colors. These, indeed, you should look upon as nothing more than guide-posts to help you on your way, and as superficial features of the board, whereas, beneath the surface, as it were, you will discover other and more important objects for your consideration.

In order to form the most lucid idea of the operations of the game, it is essential that you should conceive all the pieces as moving, not over a row of squares from the first to the last square of the row, but along *a straight line, from one point to another*. This principle will later be formally laid down for your adoption and guidance; for the present it is sufficient that you should accept it as a general truth, demanding the treatment of the chess board which is here given. You need not suppose that the points upon which your attention is to be fixed are pure mathematical points, — things without size, or, at the most, infinitely small, — nor that the lines are pure mathematical lines, which possess length, but not thickness; it will be enough if you

imagine the points and lines to be such that you might draw with a pencil, and if you fasten them in your mind clearly, and exactly where they belong.

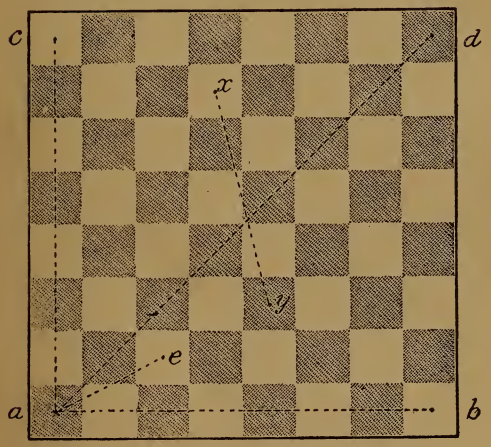
The points of the chess board that are of importance are not the corners of the squares; these are visible points, to be sure, but they are only accidental. With them the movements of the pieces, which constitute the operations of the game, have nothing at all to do. The points that you must find and study are situated *at the centres of the squares;* in fact, they are the centres of the squares, and the only things about the squares that are really worth considering. You are asked, therefore, to dismiss from your mental vision all other points that you see, or think you see, on the chess board, and to accept the following proposition as the starting point of our theory: —

The only points of the chess board that are used in chess are the sixty-four centres of the sixty-four squares into which the board is divided.

Every one of these points has a particular designation, which will be explained farther on in connection with the notation of the chess board, but you would better not make your acquaintance with this until after you learn the names and positions of the pieces, upon which the notation is based.

If you now select any two points at random, and connect them by a straight line, you may or may not get a line that is of value in chess. For example, in the following diagram, the line *a b* is used in the game; so is the line *a c*; so is the line *a d*; and so is the line *a e*; but the line *x y* does not enter into the practice of chess in any manner.

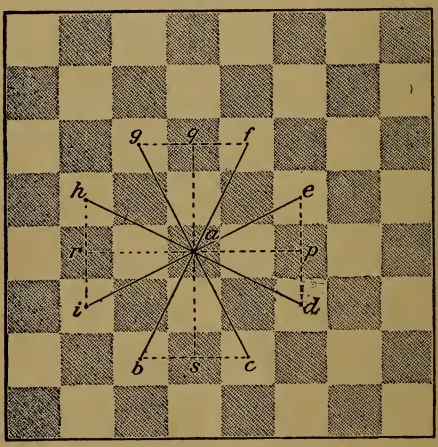
FIG. 2.



The peculiarities of the lines *a b*, *a c*, and *a d*, may be seen at a glance: *a b* passes through the centres of a row of squares in a direction which, without doing violence to a mathematical term, may be called *horizontal*; *a c*, in a similar manner, may be regarded as *vertical*; and *a d*, considered

with reference to the squares through which it passes, has clearly the direction of a *diagonal.* The line *a e*, however, belongs to none of these three classes; and at first sight it would appear to be neither fish, flesh, nor fowl. Nevertheless, it is drawn according to method, and its direction is well defined, as the next diagram will show.

FIG. 3.



In this figure we start with the point *a* and draw the horizontal line *a p*, extending to the centre of the next square but one to the right; then, starting with the point *p*, we draw the vertical line *p e*, extending to the centre of the next square above; and finally we connect the points *a* and *e* so as to get

the *oblique* line *a e*. Now you will notice, by comparing the two diagrams, that *a e* in Fig. 3 has exactly the same direction and length as *a e* in Fig. 2. In fact, we obtained the *a e* of Fig. 2 by just the same method that we used in obtaining the *a e* of Fig. 3, except that we did not actually draw the auxiliary lines *a p* and *p e*, but, as sufficed for our purpose, merely imagined them drawn. In general language, in order to obtain the point *e* we went two points to the right from it, and then one point upward. But we might have gone one point downward instead of upward, and then we should have got, in Fig. 3, the point *d* and the oblique line *a d*, which is of the same nature in chess as the oblique line *a e*. Or, again starting from *a*, we might have gone two points to the left, to *r*, and then one point upward or downward, to *h* or *i*, and have got one of the oblique lines *a h* and *a i*. Or, finally, once more setting out from *a*, we might have proceeded first two points upward or downward, to *q* or *s*, and then one point to the right or left, to *f*, *g*, *c*, or *b*; whence we arrive at *a f*, *a g*, *a c*, or *a b*, all of which are oblique lines of the same nature as *a e*, *a d*, *a h*, and *a i*. Making our departure from any other point of the board besides *a*, we might obtain a set of oblique lines corresponding in direction and length to those which we have found in Fig. 3;

and it will be well for you to trace in this manner all the obliques of the board, as it is convenient to call them, beginning, one after the other, with each and every point. You will follow this rule, the principles of which you have no doubt already gathered from the foregoing description : —

In order to obtain obliques upon the chess board, take any point as the initial point, proceed two points to the right or to the left, and then one point forward or backward; or else two points forward or backward, and then one point to the right or to the left : the point thus reached will be the final point of one of the obliques desired.

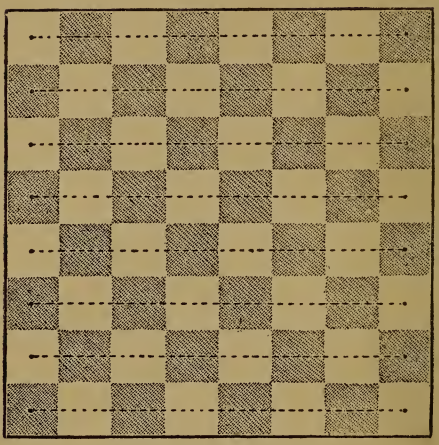
You will find that the number of the obliques that you can draw from any initial point will vary, according to the position of the point with respect to the limits of the board. Starting from a corner point, for example, you will get only two obliques; whereas, starting from one of the points nearest to the middle of the board, as we show in Fig. 3, you will obtain eight, which is the greatest possible number.

Having now secured a general comprehension of the lines of the chess board, — horizontals, verticals, diagonals, and obliques, — you may trace upon your board, for practice, all the horizontals, verticals, and diagonals, as you have already traced all the

obliques. The following diagrams (pages 20, 21) completely represent these various lines, and however simple they may appear, you should examine them carefully and exhaustively in connection with your board, as they constitute in their entirety the actual or mathematical chess board, in distinction from the apparent or visible chess board.

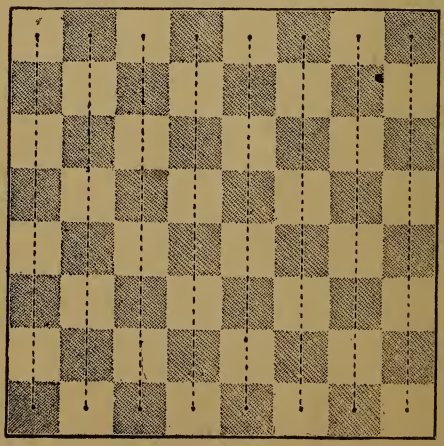
It is not expedient at this time to say anything more concerning the points and lines of the board; references will be made to them in the future as occasions demand; every one of them will acquire character and individuality from the peculiar movements of the various pieces, and many will receive specific designations dependent on the operations of the game. Certain mathematical figures, too, which are formed by some of the lines in combination with one another, will be of service in defining valuable principles of play; indeed, although the more abstruse mathematical features of the game will be subordinated in this elementary treatise to the cause of simplicity, you will feel, with the authors, that the science of chess has a mathematical basis which in practice may neither be overlooked nor disregarded.

FIG. 4.



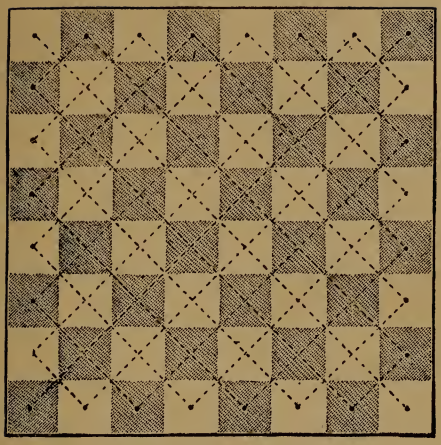
THE HORIZONTALS.

FIG. 5.



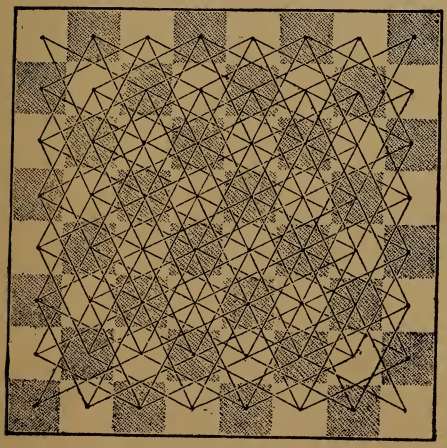
THE VERTICALS.

FIG. 6.



THE DIAGONALS.

FIG. 7.



THE OBLIQUES.

THE PIECES.

CHESS is a test of mental skill and strength between two persons, who, having weapons of equal value at their command, endeavor to overcome each other by the superior handling of these weapons. The longer a person plays chess, the more distinctly he feels that there is a kind of *force*, — artificial, perhaps, but none the less to be regarded as real, — inherent in the pieces and radiating from them. Writers on chess speak of "the pressure" exerted by one player upon the other, liken the more powerful pieces to "heavy artillery," and picturesquely describe "the unmasking of batteries against the enemy;" all of which is within the bounds of truth, displaying the just impressions of the writer, but falling short of the actual fact. For, — as you will find by experience, and as you will be urged to believe, even without experience, at the very outset, —

Every one of the chess pieces, when properly posted, exerts a constant power either against the force and position of the adversary, or in a defensive manner by supporting your own force and position.

You and your opponent move your pieces alternately, and you may be inclined, from a superficial consideration, to think that you can wield your weapons only when it is your turn to move, and that you can wield only one weapon at a time, — namely, the piece whose position you actually change; but if you would become a strong player you must not cherish this idea, which is nothing less than a dangerous fallacy. In moving a piece you alter the disposition of your own forces and the relative disposition of the two forces; however, at the moment you move and at every other moment, all your pieces — those which remain stationary as well as the one which you move — are potential and active, and —

A move is itself a peculiar manifestation of power only in so far as it tends to improve, develop and increase the aggregate of potentiality of your forces.

If you accept this maxim, as you are asked to do at once, you will appreciate the essential importance of this logical conclusion: that —

You should move your pieces, from the very first step of the game, into such positions that they shall, individually and collectively, radiate the most power, offensively, against the adversary, and, defensively, for the support of your own position.

It is for your instruction in the proper manner of accomplishing this result in the opening of the game that this book is written. It is a matter, however, whose detailed treatment belongs to a later stage of the theory; just now it is sufficient that you bear in mind, while studying the characteristics of the various pieces, their natures as active agents of chess force.

The weapons — called pieces — by means of which a chess contest is fought, are divisible into six classes, according to the direction and magnitude of the forces which they radiate, and the classes of lines along which they are moved. The pieces of the combined vertical and horizontal class, comprising, that is to say, the pieces that are moved either along verticals or along horizontals, and which radiate their forces in the same directions, are called **Rooks**; those of the diagonal class are the **Bishops**; those of the oblique class are the **Knights**; those of the combined vertical, horizontal, and diagonal classes, are the **Queens** and the **Kings**, which differ from each other in respect to the magnitudes of their forces; those of the vertical-diagonal class, in which the direction of movement is vertical, but the direction of force is diagonal, are the **Pawns**. Each player has two Rooks, two Bishops, two Knights, one Queen, one King, and eight Pawns, — sixteen pieces in all. The

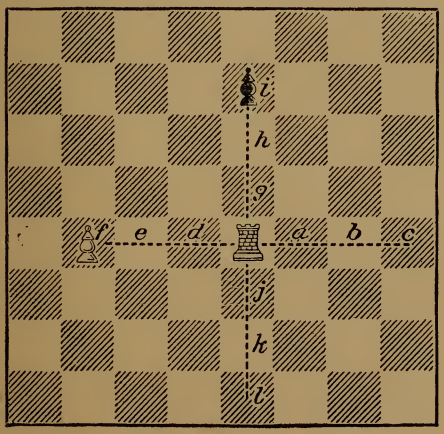
pieces of the six classes are represented in diagrams as follows: —

FIG. 8.

We will now consider the various pieces separately and in detail.

FIG. 9.

(*Black*)



(*White.*)

The Rook radiates force at the same time vertically and horizontally, forward and backward, to the right and to the left, from the point which it occupies; but this force extends, in any one direction, only over consecutive unoccupied points, as far as, and including, the last point of the board in that direction, or the next point that is occupied by another piece of either color.

For example, in Fig. 9, the power of the white Rook is felt, horizontally, toward the right, at the points *a*, *b*, and *c*, or as far as the limit of the board in that direction; toward the left, at the points *d*, *e*, and *f*, the last of which is occupied by a "kindred" piece, or a piece of the same color as the Rook; vertically, forward, at the points *g*, *h*, and *i*, the last of which is occupied by an "adverse" piece, or a piece of the opposite color; backward, at the points *j*, *k*, and *l*, or as far as the limit of the board in that direction. It is to be noticed that the Rook exerts no force upon the point on which it stands; and, in general, it may be remarked that *the power of a piece is never felt at the point which it occupies*. For the sake of brevity the Rook is said to "command" the points *a*–*l*, upon which its force is radiated; and this term will hereafter be employed in place of the longer and more explicit phrase. If you will place a Rook upon any point of the board, no other piece

being present, you will find that it commands just fourteen points, no matter what point it occupies. When there are other pieces on the board, situated in such a manner that, as in Fig. 9, they intercept the radiation of force by the Rook, it commands a less number of points than fourteen; this is almost always the case in the positions that arise in a game of chess, and the average number of points commanded by a Rook in actual play can hardly be determined, even approximately. It is of advantage, however, to fix upon some magnitude of this sort as a means of comparing the relative potential values of the various pieces; and we shall adopt for our purpose, in the instance of the Rook, the number fourteen, which represents the average number of points commanded by this piece upon a clear board. This number, fourteen, because it expresses in a manner the full power of the Rook, we shall call its *potential complement.*

What has been said with reference to the radiation of force of the Rook, in Fig. 9, upon the points *a–l*, will apply in a degree to the method of movement of the piece, excepting the point *f*: that is, the Rook may be moved to any one of the points *a*, *b*, *c*, *d*, *e*, *g*, *h*, *i*, *j*, *k*, *l*; it may not be moved to *f*, however, as that point is already occupied by a kindred piece, but it may be moved to

i, in which event it is said to "capture" or "take" the adverse piece occupying that point, and that piece is removed from the board. It is true in general of any piece — except the Pawn, whose peculiarity will be explained later — that it may be moved to any point which it commands, unless that point is occupied by a kindred piece; and if it is moved to a point that is occupied by an adverse piece, it captures that piece, which is accordingly removed from the board.

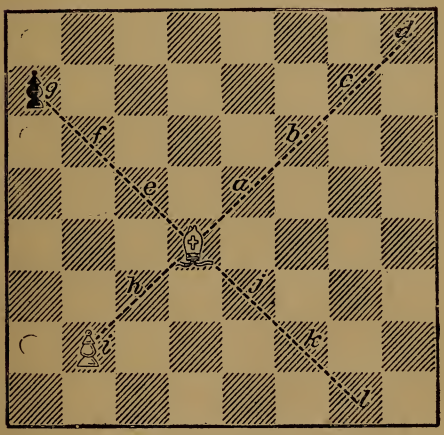
The next piece to be considered is the Bishop, which radiates its force diagonally from the point which it occupies; and, as in the case of the Rook, this force extends, in any one direction, over consecutive unoccupied points as far as, and including, the last point of the board in that direction, or the next point that is occupied by another piece of either color.

For example, in Fig. 10, the white Bishop commands, in one diagonal direction, the points *a*, *b*, *c*, *d*, as far as the limit of the board; in another diagonal direction, the points *e*, *f*, *g*, the last of which is occupied by an adverse piece; in a third diagonal direction, the points *h*, *i*, the latter of which is occupied by a kindred piece; and, finally, in the fourth diagonal direction, the points *j*, *k*, *l*, as far as the limit of the board. From what has been already said of the

movement of pieces to points that they command, it is apparent that the Bishop in Fig. 10 may be moved to any of the points *a–l*, except the point *i*; and if it is moved to the point *g*, it captures the adverse piece at that point.

FIG. 10.

(*Black.*)



(*White.*)

If the Bishop is placed upon the board in the same position that it occupies in Fig. 10, but without other pieces to intercept its radiations of force, it will be found to command thirteen points, which is the greatest number of points that a Bishop can command on a clear board. If it is placed at one of the corners of the board, or at the

point that is called *d* in Fig. 10, it will be found to command only seven points, which is the least number that it can command on a clear board. In other positions, as you may determine by experiment, it will command nine or eleven points; and the average number of points that it commands, taking into account all the sixty-four positions which it may occupy, will be found to be eight and three-fourths. This result you may verify by means of the appended diagram, in which the number of points commanded by a Bishop from any position is denoted by a numeral placed in that position.

FIG. 11.

7	7	7	7	7	7	7	7
7	9	9	9	9	9	9	7
7	9	11	11	11	11	9	7
7	9	11	13	13	11	9	7
7	9	11	13	13	11	9	7
7	9	11	11	11	11	9	7
7	9	9	9	9	9	9	7
7	7	7	7	7	7	7	7

Thus there are twenty-eight positions from which the Bishop commands seven points, twenty from which it commands nine, twelve from which it commands eleven, and four from which it commands thirteen. Now, multiplying the numbers of positions by the numbers of points commanded from the several positions, as follows, —

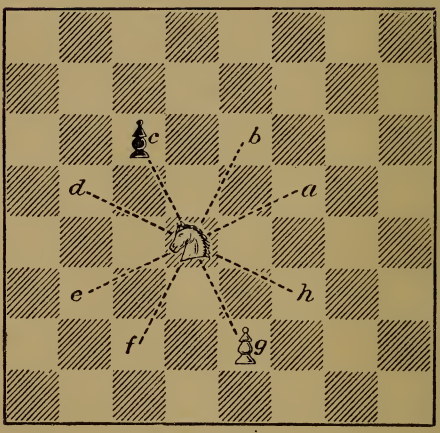
$$\begin{array}{rcl} 28 \times 7 & = & 196 \\ 20 \times 9 & = & 180 \\ 12 \times 11 & = & 132 \\ 4 \times 13 & = & 52 \\ \hline 64 \times 8\frac{3}{4} & = & 560, \end{array}$$

we find that from all the sixty-four positions that it may occupy on the board, the Bishop commands 560 points; therefore the average is the quotient of 560 divided by 64, or eight and three-fourths. That is to say, the potential complement of the Bishop is eight and three-fourths.

We now come to the Knight, which radiates its force in the directions of obliques; and as the length of an oblique (cf. Figs. 3 and 7) is fixed and invariable, the magnitude of the force exerted by the Knight in any one direction is also fixed and invariable: that is, the Knight commands only one point in any one direction, that point being the final point of the oblique of which the position of the Knight is the initial point.

FIG. 12.

(*Black.*)



(*White.*)

For example, in Fig. 12, the white Knight commands the points *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, all of which are the final points of obliques, which have, as a common initial point, the position occupied by the Knight. The Knight may be moved to any one of these points, except *g*; and if it is moved to *c*, it captures the adverse piece there situated. It is to be noted, as an important quality of the Knight, that the radiation of its force cannot be intercepted and cut off, as the radiations of force of the Rook and Bishop frequently are, by other pieces.

In order to obtain the potential comple-

ment of the Knight we will make a calculation, as we did in connection with the Bishop, as follows : —

$$\begin{array}{rcl} 4 \times 2 & = & 8 \\ 8 \times 3 & = & 24 \\ 20 \times 4 & = & 80 \\ 16 \times 6 & = & 96 \\ \underline{16} \times 8 & = & \underline{128} \\ 64 \times 5\frac{1}{4} & = & 336 \end{array}$$

The potential complement of the Knight is, therefore, five and one-fourth.

FIG. 13.

2	3	4	4	4	4	3	2
3	4	6	6	6	6	4	3
4	6	8	8	8	8	6	4
4	6	8	8	8	8	6	4
4	6	8	8	8	8	6	4
4	6	8	8	8	8	6	4
3	4	6	6	6	6	4	3
2	3	4	4	4	4	3	2

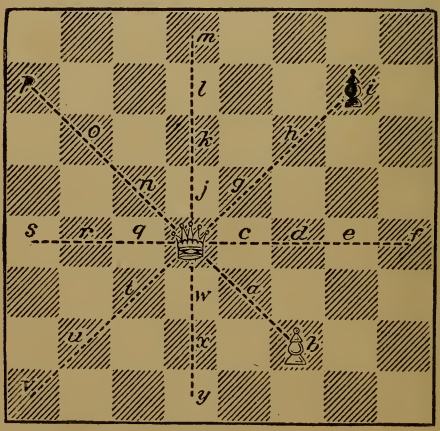
Beginners will do well in the study of the Knight to verify carefully, as an exercise in

the formation of obliques, all the numerals given in Fig. 13.

The Queen, whose qualities we will now examine, is the most powerful of all the pieces. Its force is radiated vertically, horizontally and diagonally from the point that it occupies, thus combining the powers of the Rook and the Bishop; and this force extends, in any one direction, over consecutive unoccupied points as far as, and including, the last point of the board in that direction, or the next point that is occupied by another piece of either color.

FIG. 14.

(*Black.*)



(*White.*)

For example, in Fig. 14, the white Queen commands the twenty-five points *a*–*y*, to any

one of which, except *b*, it may be moved; if it is moved to *i*, it captures the adverse piece at that point. Since the powers of the Rook and the Bishop are combined in the Queen, the potential complement of the Queen is the sum of the potential comple-

FIG. 15.

21	21	21	21	21	21	21	21
21	23	23	23	23	23	23	21
21	23	25	25	25	25	23	21
21	23	25	27	27	25	23	21
21	23	25	27	27	25	23	21
21	23	25	25	25	25	23	21
21	23	23	23	23	23	23	21
21	21	21	21	21	21	21	21

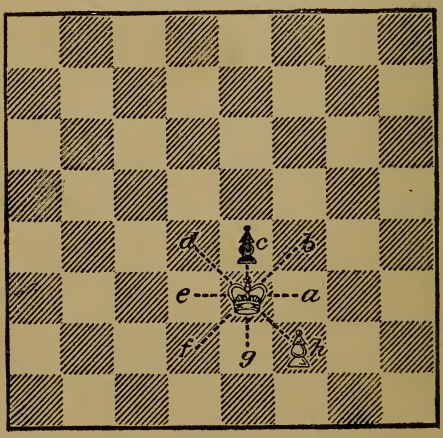
ments of the Rook and the Bishop; that is, fourteen *plus* eight and three-fourths, or twenty-two and three-fourths. This result may be verified, as an exercise in the study of the Queen, in connection with Fig. 15 and the following calculation: —

$$
\begin{array}{rcrcr}
28 & \times & 21 & = & 588 \\
20 & \times & 23 & = & 460 \\
12 & \times & 25 & = & 300 \\
4 & \times & 27 & = & 108 \\
\hline
64 & \times & 22\tfrac{3}{4} & = & 1456
\end{array}
$$

The King, like the Queen, radiates its force vertically, horizontally and diagonally, from the point which it occupies; its force extends, however, only to directly adjacent points.

FIG. 16.

(*Black.*)



(*White.*)

For example, in Fig. 16, the white King commands the points *a*–*h*; to any one of which, except *h*, it may be moved, and if it is moved to *c*, it captures the adverse piece

there situated. The potential complement of the King appears from the next diagram and the accompanying calculation: —

FIG. 17.

3	5	5	5	5	5	5	3
5	8	8	8	8	8	8	5
5	8	8	8	8	8	8	5
5	8	8	8	8	8	8	5
5	8	8	8	8	8	8	5
5	8	8	8	8	8	8	5
5	8	8	8	8	8	8	5
3	5	5	5	5	5	5	3

$$\begin{aligned} 4 \times 3 &= 12 \\ 24 \times 5 &= 120 \\ \underline{36 \times 8} &= \underline{288} \\ 64 \times 6\tfrac{9}{16} &= 420 \end{aligned}$$

The potential complement of the King is, therefore, six and nine-sixteenths.

The King has certain very important characteristics, fundamentally distinguishing it from the other pieces, which will be explained later.

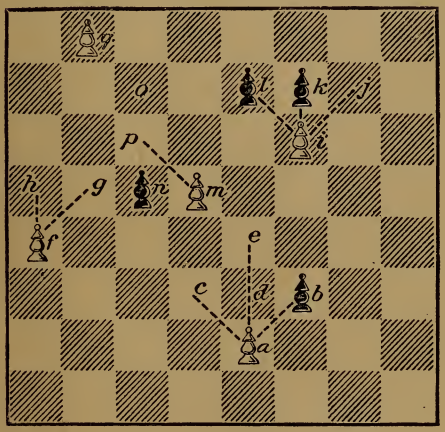
The Pawn differs from the other pieces in that the direction of its force and the direction of its movement are not the same. Its force is radiated diagonally forward, and only to directly adjacent points, and in this direction it captures an adverse piece. It is moved, however, except in the act of capturing, vertically forward, and only to the next point in that direction, except when, in a game, it is first moved from its original position, in which event it may be moved either to the next point or to the next but one.

For example, in Fig. 18, the white Pawn at the point *a* commands the points *b* and *c*; and being in its original position in the second horizontal line of the board, it may be moved either to *d* or to *e*. Its force being exerted upon the point *b*, it may capture the adverse piece there situated, in which case it is moved to *b*; but a Pawn may be moved diagonally only in order to effect a capture. The white Pawn at *f* commands the point *g*, and, not being in its original position, it may be moved only to *h*; it may not be moved to *g*, because it cannot effect a capture at that point. The white Pawn at *i* illustrates another peculiarity of the Pawn; namely, that it may not be moved forward to a point that is already occupied by either a kindred or an adverse piece: that is, the white pawn at *i* may not be moved

to *k*, but it still commands the points *j* and *l*, and, by capturing the adverse piece at *l*, it may be moved to that point. Furthermore, the white Pawn at *m*, commanding the point *p*, may be moved to *p* and capture the adverse Pawn that now occupies *n*, if, on the next

FIG. 18.

(*Black.*)



(*White.*)

preceding move, the black Pawn has been moved two points from its original position at *o*. This sort of move is called a capture *en passant*, or "in passing;" for the black Pawn at *n*, in accepting the privilege of advancing two points from its original position, has passed over a point (*p*) which

is commanded by the white Pawn at *m*, and it is therefore made subject to capture just as though it had advanced only to *p*. The capture *en passant* must be effected, however, on the immediately following move, or not at all. Finally, the white Pawn at *q*, having advanced to the limit of the board in its direction of movement, is said to be "queened;" that is, at the instant of reaching *q*, *it becomes a Queen, or, at the option of the player, any other kindred piece, or it may even remain a Pawn.* It is extremely seldom, however, that a player, in queening a Pawn, makes choice of any other than the most powerful piece. These various characteristics of the Pawn render it probably the most difficult piece for a novice in the game to comprehend; and we may say, without too great anticipation of our subject, that the correct methods of playing the Pawns, although these are of the highest importance, are only partially understood, even by many strong and experienced players. If the Pawns are "the soul of chess," as they are said to be by most chess writers, it is to be hoped that you may learn from this book something more of their psychology than is commonly taught, or, indeed, more than is commonly known.

It remains to calculate the potential complement of the Pawn, which will appear from the following diagram, in which the numerals

are omitted from the first horizontal, because the Pawns do not occupy that line of the board.

FIG. 19

0	0	0	0	0	0	0	0
1	2	2	2	2	2	2	1
1	2	2	2	2	2	2	1
1	2	2	2	2	2	2	1
1	2	2	2	2	2	2	1
1	2	2	2	2	2	2	1
1	2	2	2	2	2	2	1

$$\begin{aligned} 8 \times 0 &= 0 \\ 12 \times 1 &= 12 \\ 36 \times 2 &= 72 \\ \hline 56 \times 1\tfrac{1}{2} &= 84 \end{aligned}$$

The potential complement of the Pawn is, therefore, one and one-half.

THE GAME.

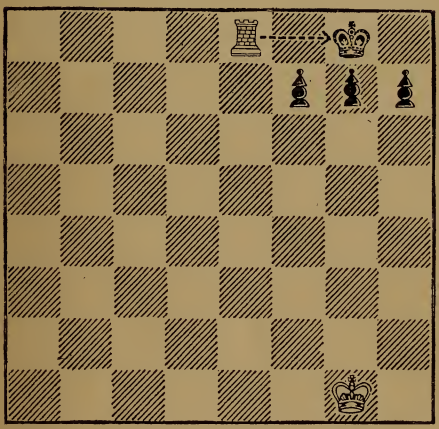
YOU are now acquainted with the chief details of the machinery of chess, and we will next see with what purpose and in what manner this machinery is to be used in the playing of a game. It has already been stated that the King has characteristics which distinguish it from all the other pieces; the chief of these peculiarities, broadly expressed, is that *it cannot be captured*, and it is in this quality of the royal piece that the aim and purpose of the game reside. In a word, what you attempt to do in a game of chess is to force the adverse King into such a position that, being directly attacked, it cannot escape. If you succeed in doing this, you effect, not the actual capture, but what is called the "checkmate" of the adverse King, and thereby win the game. A very simple example of checkmate is given in the next diagram (Fig. 20).

The white Rook in this position has been so moved as to radiate its force horizontally upon the black King, and there is no means of sheltering the black King from the assault. It cannot be moved to any of the

three adjacent points occupied by kindred Pawns, and if it were moved to either of the two adjacent points in the same horizontal with the Rook, it would still be subject to the force of that piece. In this diagram it will be noticed that the white King is on

FIG. 20.

(*Black.*)



(*White.*)

the board, although it takes no part in the checkmate; in every chess position, indeed, both Kings must be present, as neither can be removed from the board by capture.

You will bear in mind the purpose of a game of chess, — namely, checkmate, — not solely as its ultimate object, nor as an external feature of the process, but particu-

larly as a matter of deep principle, which shall govern the whole plan of your operations in play. *The simple, direct, and properly conducted attack of the adverse King's position, by which is meant the point occupied by the adverse King, together with the immediately adjacent points, is the highest order of chess play.* So fundamentally important, indeed, is the idea of regarding this position as the one essential object toward which your force should be directed, that we find it worth while to bestow a specific designation upon it. We shall say, therefore, that —

The point occupied by the adverse King, together with the adjacent points, constitutes the objective plane, the control of which is the aim and purpose of a game of chess.

At the beginning of a game the white and the black pieces are placed in exactly similar situations on opposite sides of the board, as shown in Fig. 21.

As an aid to your memory in setting up the pieces, you will notice that when you are playing the white pieces your King is on the right hand of your Queen, and when you are playing the black pieces the King is on the left; the white Queen occupies a point in a white square, and the black Queen a point in a black square, — a circumstance that is commonly expressed by the saying,

"Queens stand on their own colors." If you conceive the board to be divided into two equal parts by the vertical line that extends across it between the Kings and the Queens, that side upon which the Kings are

FIG. 21.

(*Black.*)

(*White.*)

situated is called the King's side, and that upon which the Queens are situated is called the Queen's side; if you are playing the white pieces the King's side is at your right hand, and the Queen's side at your left; and if you are playing the black pieces the King's side is at your left, and the Queen's side at your right.

The terms "King's wing" and "Queen's wing" are applied to those portions of the King's side and the Queen's side, respectively, which, at the beginning of the game, are occupied by pieces. The pieces on the King's wing are called the King's pieces, and those on the Queen's wing are called the Queen's pieces. Thus, the Bishop that stands adjacent to the King is the King's Bishop; the next piece is the King's Knight, and the last on that wing is the King's Rook. On the Queen's wing, in the same way, the pieces are the Queen's Bishop, the Queen's Knight, and the Queen's Rook. The Pawns are designated according to the pieces in front of which they stand. In order from left to right in the case of the white Pawns, and from right to left in the case of the black Pawns, their names are: the Queen's Rook's Pawn, the Queen's Knight's Pawn, the Queen's Bishop's Pawn, the Queen's Pawn, the King's Pawn, the King's Bishop's Pawn, the King's Knight's Pawn, and the King's Rook's Pawn. The first three of these are called the Queen's wing Pawns; the last three, the King's wing Pawns.

NOTATION.

WE adopt the method of chess notation that is generally employed in the English literature of the game. The abbreviations used are the initial letters (capitalized) of the names of the pieces, except with the Knight, whose terminal letter is added to distinguish it from the abbreviation meaning the King. We have, then, the following:

K = King.
Q = Queen.
R = Rook; K R = King's Rook; Q R = Queen's Rook.
B = Bishop; K B = King's Bishop; Q B = Queen's Bishop.
Kt = Knight; K Kt = King's Knight; Q Kt = Queen's Knight.
P = Pawn; K P = King's Pawn; Q P = Queen's Pawn; K R P = King's Rook's Pawn; Q R P = Queen's Rook's Pawn; K B P = King's Bishop's Pawn; Q B P = Queen's Bishop's Pawn; K Kt P = King's Knight's Pawn; Q Kt P = Queen's Knight's Pawn; R P = Rook's Pawn; B P = Bishop's Pawn; Kt P = Knight's Pawn.

The points of the board take their designations from the original positions of the

pieces: thus, for example, the point originally occupied by the King is called the King's first point, or, simply, the King's first, which, abbreviated, is written K 1; the next point vertically forward is the King's second, or K 2; and so on to the limit of the board, the last point being the King's eighth, or K 8. These numerals are reckoned from either side of the board, according as you are playing the white pieces or the black pieces; the white King's first point, or K 1, is the black King's eighth point, or K 8; the white K 2 is the black K 7, the white K 3 is the black K 6, and so on. From this explanation you will be able to understand the diagram on page 49, the inverted characters being the names of the points as employed by the player of the black pieces, and the characters in their natural positions the names of the points as employed by the player of the white pieces.

For the sake of brevity the player of the white pieces is called White; and the player of the black pieces, Black. In all diagrams representing positions that occur in a game the lower portion is White's side of the board, and the upper position Black's side.

The verticals are named, according to the pieces that occupy their initial points, the Q R's vertical, the Q Kt's vertical, the Q B's vertical, the Q's vertical, the K's vertical, the K B's vertical, the K Kt's vertical, and the

K R's vertical. The diagonals that originate in the first horizontal are named, according to the pieces that occupy their initial points and according to their lengths, the Q R's diagonal, the Q Kt's major and minor diago-

FIG. 22.

(*Black.*)

Q R 8	Q Kt 8	Q B 8	Q 8	K 8	K B 8	K Kt 8	K R 8
Q R 1	Q Kt 1	Q B 1	Q 1	K 1	K B 1	K Kt 1	K R 1
Q R 7	Q Kt 7	Q B 7	Q 7	K 7	K B 7	K Kt 7	K R 7
Q R 2	Q Kt 2	Q B 2	Q 2	K 2	K B 2	K Kt 2	K R 2
Q R 6	Q Kt 6	Q B 6	Q 6	K 6	K B 6	K Kt 6	K R 6
Q R 3	Q Kt 3	Q B 3	Q 3	K 3	K B 3	K Kt 3	K R 3
Q R 5	Q Kt 5	Q B 5	Q 5	K 5	K B 5	K Kt 5	K R 5
Q R 4	Q Kt 4	Q B 4	Q 4	K 4	K B 4	K Kt 4	K R 4
Q R 4	Q Kt 4	Q B 4	Q 4	K 4	K B 4	K Kt 4	K R 4
Q R 5	Q Kt 5	Q B 5	Q 5	K 5	K B 5	K Kt 5	K R 5
Q R 3	Q Kt 3	Q B 3	Q 3	K 3	K B 3	K Kt 3	K R 3
Q R 6	Q Kt 6	Q B 6	Q 6	K 6	K B 6	K Kt 6	K R 6
Q R 2	Q Kt 2	Q B 2	Q 2	K 2	K B 2	K Kt 2	K R 2
Q R 7	Q Kt 7	Q B 7	Q 7	K 7	K B 7	K Kt 7	K R 7
Q R 1	Q Kt 1	Q B 1	Q 1	K 1	K B 1	K Kt 1	K R 1
Q R 8	Q Kt 8	Q B 8	Q 8	K 8	K B 8	K Kt 8	K R 8

(*White.*)

nals (that from Q Kt 1 to Q R 2 being the Q Kt's minor, and that from Q Kt 1 to K R 7 the Q Kt's major, diagonal), the Q B's major and minor diagonals, and so on. It will be noticed that the verticals have the same designations for both players, that the Q R's

diagonal of one player is the K R's diagonal of the other player, and that the remaining diagonals take their names, half from White's side and half from Black's side of the board.

In recording a move the dash (–) is used in the sense of "is moved to"; the name of the piece moved is placed before the dash, and the name of the point to which it is moved is placed after it; thus, K B – Q B 4 means that the King's Bishop is moved to the Queen's Bishop's fourth point. When a piece captures another, however, the point to which the former is moved is not given; instead, the names of the two pieces are written, with the abbreviation × (meaning "captures" or "takes") between them; thus K Kt × K P means that the King's Knight captures the adverse King's Pawn. Other abbreviations and technical terms will be explained as occasions for their use arise in the accompanying illustrative games.

THE NORMAL POSITION.

BEFORE playing over the illustrative games you should make a minute and careful study of the original position, or, as it is technically termed, the "normal" position of the pieces (Fig. 21). Here, it will be noticed, only the Pawns and the Knights can be moved. The lines of movement of all the other pieces are intercepted by the adjacent pieces. The Rook, for example, whose direction of movement is vertical or horizontal, cannot be moved forward, on account of the Pawn that occupies the next point in front of it; nor laterally, on account of the Knight that occupies the next point in that direction. The radiation of force by the Rook extends to the points occupied by the adjacent Pawn and Knight, but no further. The Rook in this position is said to "defend" both the Pawn and the Knight. No adverse force, to be sure, is radiated against the Pawn and the Knight, — that is, to use the technical expression, they are not "attacked;" and at first sight it would seem that a piece which is not attacked cannot be defended; nevertheless, it

is necessary to regard the Pawn and the Knight in this position, — and, as well, the points occupied by those pieces, — as defended by the force of the Rook against any further or contingent attack of an adverse force. For this reason the two components of the force radiated by the Rook — the one from R 1 to Kt 1 and the other from R 1 to R 2 — are called *radii of defence*.

If you will now examine the positions of the Rooks, the Bishops, the Queens, and the Kings in detail, recalling what you have learned concerning their radiations of force and their methods of movement, you will find : —

(*a*) Q R commands the points Q R 2 and Q Kt 1, but cannot be moved to either of them, because they are occupied by kindred pieces ; Q R defends Q R P and Q Kt ; Q R operates radii of defence from Q R 1 to Q Kt 1 and Q R 2.

(*b*) K R commands the points K R 2 and K Kt 1, but cannot be moved to either of them, because they are occupied by kindred pieces ; K R defends K R P and K Kt ; K R operates radii of defence from K R 1 to K Kt 1 and K R 2.

(*c*) Q B commands the points Q Kt 2 and Q 2, but cannot be moved to either of them, because they are occupied by kindred pieces ; Q B defends Q Kt P and Q P ; Q B operates radii of defence from Q B 1 to Q Kt 2 and Q 2.

(*d*) K B commands the points K Kt 2 and K 2, but cannot be moved to either of them, because they are occupied by kindred pieces; K B defends K Kt P and K P; K B operates radii of defence from K B 1 to K Kt 2 and K 2.

(*e*) Q commands the points Q B 1, Q B 2, Q 2, K 2, and K 1, but cannot be moved to any of them, because they are occupied by kindred pieces; Q defends Q B, Q B P, Q P, and K P (but Q is not said to defend K, because the latter piece cannot be captured); Q operates radii of defence from Q 1 to Q B 1, Q B 2, Q 2, K 2, and K 1.

(*f*) K commands the points Q 1, Q 2, K 2, K B 2, and K B 1, but cannot be moved to any of them, because they are occupied by kindred pieces; K defends Q, Q P, K P, K B P, and K B; K operates radii of defence from K 1 to Q 1, Q 2, K 2, K B 2 and K B 1.

With reference to the Knight, it has already been stated that the radiations of its force cannot be intercepted by other pieces; this truth will be clearly apparent from an examination of the normal position. If obliques be drawn from Q Kt 1 as an initial point, their terminal points will be Q R 3, Q B 3, and Q 2, and between their extremities they do not pass through any other points, occupied or unoccupied by pieces: for example, the oblique drawn from Q Kt 1 to Q R 3 passes *between* Q Kt 2 and Q R 1,

but *through* neither of them; it also passes between Q Kt 2 and Q R 2, but through neither of them. But, as the force of Q Kt is radiated along these obliques, from Q Kt 1 to Q R 3, Q B 3, and Q 2, it appears that this piece commands the points Q R 3, Q B 3, and Q 2, and defends Q P; also, as its line of movement is an oblique, Q Kt may be moved to Q R 3 or Q B 3, but not to Q 2, because the last-named point is occupied by a kindred piece. The powers of K Kt are precisely similar to those of Q Kt, and thus we may add to the notes upon the pieces that we have already given:—

(*g*) Q Kt commands the points Q R 3, Q B 3, and Q 2, and can be moved to Q R 3 or Q B 3, but not to Q 2, because Q 2 is occupied by a kindred piece; Q Kt defends Q P; Q Kt operates radii of defence from Q Kt 1 to Q R 3, Q B 3, and Q 2.

(*h*) K Kt commands the points K R 3, K B 3, and K 2, and can be moved to K R 3 or K B 3, but not to K 2, because K 2 is occupied by a kindred piece; K Kt defends K P; K Kt operates radii of defence from K Kt 1 to K R 3, K B 3, and K 2.

The Pawn, as we have seen, is moved vertically forward to the next point, or, from its normal position, to the next point but one; its force, however, is radiated diagonally forward to the adjacent diagonal point or points; thus, for example, K P is moved either to K 3

or to K 4, and it commands Q 3 and KB 3. In detail, the functions of all the Pawns in their normal positions are as follows: —

(*i*) QRP commands the point QKt 3, and can be moved to QR 3 or QR 4; it defends no piece; QRP operates a radius of defence from QR 2 to QKt 3.

(*j*) QKtP commands the points QR 3 and QB 3, and can be moved to QKt 3 or QKt 4; it defends no piece; QKtP operates radii of defence from QKt 2 to QR 3 and QB 3.

(*k*) QBP commands the points QKt 3 and Q 3, and can be moved to QB 3 or QB 4; it defends no piece; QBP operates radii of defence from QB 2 to QKt 3 and Q 3.

(*l*) QP commands the points QB 3 and K 3, and can be moved to Q 3 or Q 4; it defends no piece; QP operates radii of defence from Q 2 to QB 3 and K 3.

(*m*) KP commands the points Q 3 and KB 3, and can be moved to K 3 or K 4; it defends no piece; KP operates radii of defence from K 2 to Q 3 and KB 3.

(*n*) KBP commands the points K 3 and KKt 3, and can be moved to KB 3 or KB 4; it defends no piece; KBP operates radii of defence from KB 2 to K 3 and KKt 3.

(*o*) KKtP commands the points KB 3 and KR 3, and can be moved to KKt 3 or KKt 4; it defends no piece; KKtP oper-

ates radii of defence from K Kt 2 to K B 3 and K R 3.

(*p*) K R P commands the point K Kt 3, and can be moved to K R 3 or K R 4; it defends no piece; K R P operates a radius of defence from K R 2 to K Kt 3.

In the normal position the objective plane (cf. p. 42) consists of the points K 8 (occupied by the adverse King), Q 8, Q 7 K 7, K B 7, and K B 8.

ILLUSTRATIVE GAMES.

WE are now prepared to examine a specimen of actual play, for which a short game won by the illustrious Paul Morphy has been selected. The white pieces in this game were played by Mr. Morphy, and the black pieces by two amateurs, the Duke of Brunswick and Count Isouard, consulting. You are asked to pay the closest attention to the notes appended to the several moves, as they contain much information that has not previously been given, particularly concerning the characteristics of the King; and to use the board and men, not only in playing over the actual moves of the game, but also in testing the moves suggested by the notes. White's moves are printed at the left, and Black's moves at the right of the page.

WHITE (*Mr Morphy*). BLACK (*The Allies*).

1. KP – K4. The King's Pawn is advanced two steps. This is the usual and best first move for White. It releases Q and K B, and gains command of points by means of those pieces and the advanced P. The force now radiated by Q along the Q's major

diagonal from Q 1 to K R 5, since it extends into the adversary's side of the board and commands a point there situated, is attacking or offensive in nature, and is called a *radius of offence*. Similarly, a radius of offence is created, by the action of K B, along the K B's major diagonal, from K B 1 to Q R 6. K P, too, operates radii of offence, from K 4 to Q 5 and K B 5. The points commanded by the white pieces, in addition to those which were commanded in the normal position, before the advance of K P, are K Kt 4, K R 5, Q B 4, Q Kt 5, Q R 6, Q 5, and K B 5. Instead of playing K P to K 4 for his initial move, White may less advantageously play Q P to Q 4; all other initial moves are much inferior to these two. The student will observe that, as the direction of movement of the Ps is forward, the advance of a P cannot be retraced. This is an important fact to bear in mind. If an error is made in the movement of any other piece, it may, perhaps, be retrieved; but *you cannot take back a P move.*

1. K P – K 4. The King's Pawn is advanced two steps. By this move Black gains for himself the same advantages that White gained by the corresponding move on his side of the board. Black may less advantageously play K P – K 3.

2. K Kt – K B 3. The King's Knight is moved to the King's Bishop's third point. By this move White directly attacks an ad-

verse piece, the black K P. K Kt now intercepts the radius of offence created for Q by White's first move, but itself operates two new radii of offence, — from K B 3 to K Kt 5 and K 5, and six new radii of defence, — from K B 3 to K 1, Q 2, Q 4, K R 4, K R 2, and K Kt 1. For his next move White may play, if he is not prevented, K Kt × K P; *i. e.*, may move K Kt to K 5, capturing the adverse K P, which is not now defended. A piece situated like Black's K P, so that it may be captured by an adverse piece, is said to be *en prise*. White's second move is generally considered his strongest, after the initial move of K P – K 4, and the authors are disposed to concur in this opinion; but K B – Q B 4 is also excellent, as, being thus moved, K B at once operates a radius of offence against K B 7, a point in the objective plane. Another commonly practised second move is K B P – K B 4, but we do not recommend it. The student will observe that K Kt is moved, on White's second move, from a black square to a white square; and it is evident, in general, that the move of a Kt is always to a square opposite in color to that from which it is moved.

2. Q P – Q 3. The Queen's Pawn is advanced one step. Black thus defends K P against the attack of the adverse K Kt. Q P operates a radius of defence from Q 3 to K 4, and if White should

play K Kt × K P, Black would reply with Q P × K Kt. White cannot, however, afford this exchange; a Kt is intrinsically worth more than a P, and in general the gain of a P does not offset the loss of a Kt. It may, indeed, be stated that, as a rule, the exchange of a piece for an adverse piece of less potential value, or whose potential complement is less, is disadvantageous (cf. p. 27). Nevertheless, exceptions to this rule are constantly arising, when, by temporary loss, or, as it is said, by "sacrifice of material," the player is enabled to secure for himself still greater gain, and even the greatest of all gains in chess, the checkmate of the adverse K. Splendid examples of this sort of sacrifice occur in the present game. Of the merits of Black's second move it may be said that, while it releases Q B, and thus creates a radius of offence along the Q B's major diagonal, it simultaneously intercepts the radius of offence already operated by K B. A better move here is Q Kt – Q B 3.

3. Q P – Q 4. The Queen's Pawn is advanced two steps. White attacks the adverse K P with still another piece; he now threatens to play Q P × K P, and then, if Black replies with Q P × P, to continue with K Kt × P, thus winning two Ps for one. Moreover, by this advance of Q P White creates a radius of offence by means of Q B along the Q B's

major diagonal without intercepting the radius of offence already operated by K B.

3. Q B – K Kt 5. The Queen's Bishop is moved to the King's Knight's fifth point. This is not a good move. It is intended indirectly to defend K P, but instead of attempting to support that piece any longer, Black should exchange K P for the adverse Q P, by playing K P × Q P, to which White might reply with either K Kt × P or Q × P. The way in which Black hoped to defend K P by this move of Q B is explained by the next two moves on both sides; and that the method was faulty is proved by White's play and the advantage that he speedily gained. It should be stated here as a principle of play that *the move of Q B – K Kt 5, after the adverse K Kt has been posted at K B 3, is seldom profitable.* The sole object of the move is usually to prevent the adverse K Kt from being moved, for which purpose it is adequate, inasmuch as Q B would capture Q if the adverse K Kt were moved; this play is called "pinning" the adverse K Kt; it is disadvantageous, however, because, in order to render a Kt inactive, a piece of greater potential value (a B) is employed, and, indeed, the natural consequence of the play is the subsequent exchange of B for Kt, which is still more unprofitable than the "pinning" process. It is particularly unwise thus to

give up B for Kt when both Bs are on the board, for *the two Bs in combination are very powerful for attack and defence, and they should be retained as long as feasible.* Two more principles may be laid down with reference to the B: first, *K B is more valuable than Q B in the opening of a game*, because K B may operate a radius of offence against the point occupied by the adverse K, whereas Q B cannot, as it operates radii of offence only through squares that are opposite in color to the adverse K's square; and, secondly, *a single B is less valuable than a single Kt in the ending of a game*, when but few other pieces besides the Ps remain on the board, because a Kt may attack Ps on squares of either color, whereas a B can attack Ps only on squares of one color. With reference to the moves of a B, it should be noticed that this piece always moves through squares of the same color; the white K B and the black Q B move through white squares, and the white Q B and the black K B through black squares.

4. Q P × K P. The Queen's Pawn is moved to the King's fifth point, capturing the adverse King's Pawn, which is now removed from the board. This move forces Black to capture K Kt with Q B as the only means of regaining the P that White has taken.

4. Q B × K Kt. The Queen's Bishop is moved to the King's

Bishop's sixth point, capturing the adverse King's Knight, which is now removed from the board. If, instead of doing this, Black plays Q P × P, White cannot immediately capture P with K Kt, for he would then suffer checkmate (see remarks below); but first he plays Q × Q, to which Black must at once reply with K × Q, and then White goes on with K Kt × P, having won a P. The reason why, if White here plays Q × Q, Black must at once reply with K × Q, resides in the fundamental law of chess that *when K is subjected to the operation of a radius of offence, or, in technical language, is placed in check, it must on the following move be removed from check, if possible.* If it cannot be removed from check, then, as already stated (cf. p. 42), K suffers checkmate, and the game is at an end. In the position that is now under consideration, the white Q operates a radius of offence against the black K; that is, gives check to, or, in one word, checks, the black K. K cannot escape the force of Q by being moved to K 2 or Q 2, for the force of Q is radiated against these points as well as against that which is occupied by K; nor is there any way of averting the check other than by the capture of Q by K, which, therefore, is obligatory. In some positions of check there is a third method of averting check, besides the moving of K or the cap-

ture of the adverse checking piece; namely, the interception of the adverse radius of offence by the interposition of a kindred piece between the checking piece and K. An example of such interposition occurs at the eleventh move of the present game.

5. Q × QB. The Queen is moved to the King's Bishop's third point, capturing the adverse Queen's Bishop, which is now removed from the board. White is compelled to make this capture, either with Q or with K Kt P, in order to avoid loss; for, if he were to play otherwise, Black could withdraw Q B to a place of safety, having gained a Kt in exchange for a P. By effecting the capture with Q, White creates a radius of offence along the K B's vertical, against K B 7, a point in the objective plane.

5. QP × P. The Queen's Pawn is moved to the King's fourth point, capturing the adverse Pawn there situated, which is now removed from the board. Black has made good the loss of material that he suffered by White's fourth move, but the integrity of his position is seriously impaired, as White's next move will show.

6. KB – QB4. The King's Bishop is moved to the Queen's Bishop's fourth point. White thus creates a second radius of offence against K B 7, and threatens Black with checkmate on the following move; for, unless Black does something to prevent it, White

will play Q × KBP, giving check (or, as it is technically expressed, using the abbreviation "ch" for "giving check," Q × KBP ch), and the black K cannot escape. The position will repay careful study. Suppose that White at once makes another move, Q × KBP, by which the black K is exposed to the force of the white Q; K cannot now be moved to K 2 or Q 2, because those points, too, are commanded by the white Q; nor can it be moved to KB 2, capturing Q, because the point KB 2 is commanded by the white KB. Never, indeed, as a little thought will convince you, can K capture a defended piece, such as the white Q is in this position; and it will be apparent also, from consideration of the law of check that was stated in the note on Black's fourth move, that a player, when it is his turn to move, cannot expose his K to check.

6. KKt – KB3. The King's Knight is moved to the King's Bishop's third point. Black thus averts the threatened checkmate, by intercepting the radius of offence of the adverse Q. He has several means of escape, all of which should be examined. First, there is KKt – KR 3, which would enable him to reply with KKt × Q if White should play Q × KBP ch; but this is bad, because White would first play QB × KKt, and Black could not then regain the piece by KKtP × QB

without suffering checkmate by Q × KBP ch. For the sake of brevity this variation from the actual play is expressed as follows, the comma (,) after a move denoting that it is made by White, and the semi-colon (;) that is made by Black: If 6. KKt – KR3; 7. QB × KKt, KKtP × QB; 8. Q × KBP ch, giving checkmate. The notation that expresses "ch, giving checkmate," is simply "mate," so that the last move should be written 8. Q × KBP mate. In the second place, Black might play KKt – K2, which would lead to the following variation: If 6. KKt – K2; 7. Q × KBP ch, K – Q2; and, besides having suffered the loss of KBP, Black's K is so exposed to the attack of the adverse forces that the loss of the game cannot be long deferred. Thirdly, if 6. KB – K2; 7. Q × KBP ch, K – Q2; and again Black must lose the game. Fourthly, if 6. KBP – KB3; 7. Q – QKt3, KKt – K2 (in order to avoid the loss of a piece by 8. KB × KKt, KR × KB; 9. Q × KR); 8. KB – KB7 ch, K – Q2; 9. Q – K6 mate. Or if, in this variation, 7. KKt – KR3; 8. QB × KKt, KKtP × QB; 9. KB – KB7 ch, K – K2 or Q2; 10. Q – K6 mate. Fifthly, if 6. KBP – KB4; White continues exactly as in the fourth variation, by 7. Q – QKt3, etc. Sixthly, if 6. K – K2; 7. Q × KBP ch, K – Q3; 8. Q – K6 ch, K – QB4; and

Black can delay the checkmate only for a few moves. Seventhly, if 6. K – Q 2 ; 7. Q × K B P ch, with a superiority in position and material that must speedily win. Eighthly, if 6. Q – Q 7 or Q 8 ch ; or 6. Q – Q 4, Q 6 or K Kt 4 ; Black sacrifices Q to no purpose except to give K an opportunity to be moved out of check. Ninthly, if 6. Q – K B 3, K 2 or Q 2 ; White gets an attack similar to that which he secures in the game as it is actually played, although Black avoids immediate loss. Lastly, if 6. Q – Q 3, Q 5, Q B 1 or K R 5 ; 7. Q × K B P ch, etc. By no other sixth move than those suggested in these variations can Black escape checkmate on the following move. Black's best move of all, however, was 6. Q – Q 2 ; and, if 7. Q – Q Kt 3, Q B P – Q B 3 ; but even then White had an attack that could not successfully be resisted.

7. Q – Q Kt 3. The Queen is moved from the King's Bishop's third point to the Queen's Knight's third point. A radius of offence is created against Q Kt 7, and the adverse Q Kt P is threatened with capture by Q. A double radius of offence is simultaneously created against K B 7, and checkmate is again threatened by 8. K B × K B P ch, K – K 2 or Q 2 ; 9. Q – K 6 mate.

7. Q – K 2. The Queen is moved to the King's second point. Black cannot prevent both the checkmate

and the loss of either Q Kt P or K B P, and of course he must defend himself against the greater menace. He has several means of avoiding checkmate, besides the one adopted, which the student should endeavor to find and examine in the manner exemplified in the note on Black's sixth move; but the move actually made is his best. The black Q now operates a radius of defence in support of K B 2, and also a radius of offence against Q Kt 5.

8. Q Kt – Q B 3. The Queen's Knight is moved to the Queen's Bishop's third point. White may also play 8. Q × Q Kt P, but then Black would go on with 8. Q – Q Kt 5 ch; and White would be compelled to answer 9. Q × Q, for if he removed the check in any other way Black would capture Q with Q. The probable continuation after 8. Q × Q Kt P, would therefore be 8. Q – Q Kt 5 ch; 9. Q × Q, K B × Q ch; 10. Q B – Q 2, K B × Q B ch; 11. Q Kt × K B, and although White has gained a P, the exchange of so many pieces has left him without sufficient force to win speedily. By bringing out Q Kt, on the other hand, White creates radii of offence against Q Kt 5 and Q 5, and a radius of defence in support of K 4 and K P; and still threatens to capture the adverse Q Kt P with Q.

8. Q B P – Q B 3. The Queen's Bishop's Pawn is advanced one step.

The black Q is hereby made to operate a radius of defence in support of Q Kt P. Black cannot now permit the capture of Q Kt P and then play Q – Q Kt 5, because he would not give check, and White would be able to capture Q R with Q: *e.g.*, if 8. Q Kt – Q 2; 9. Q × Q Kt P, Q – Q Kt 5; 10. Q × Q R ch, securing the clear gain of a valuable piece, an advantage that will quickly decide the game in White's favor.

9. Q B – K Kt 5. The Queen's Bishop is moved to the King's Knight's fifth point. It was stated in the note on Black's third move that this play of Q B is seldom profitable for either White or Black; but in this instance, with the attack in hand, White contemplates the rapid concentration of his forces against the objective plane, with the ultimate creation, if possible, of a radius of offence by means of Q B, along the adverse Q's major diagonal, against K 7 and Q 8. The black forces are already badly hampered, and K, particularly, is so confined that the location of the objective plane cannot readily be changed; so that every radius of offence which White now creates in the direction of the objective plane becomes more than ordinarily dangerous to Black.

9. Q Kt P – Q Kt 4. The Queen's Knight's Pawn is advanced two steps. Black hopes by this sally to drive back the adverse K B, which is threatened with capture by Q Kt P.

10. Q Kt × Q Kt P. The Queen's Knight is moved from the Queen's Bishop's third point to the Queen's Knight's fifth point, capturing the adverse Queen's Knight's Pawn, which is removed from the board. This move and all the moves of White that follow, to the end of the game, form what is called a "combination," the ultimate result of which was more or less exactly seen by Mr. Morphy when he sacrificed Q Kt (cf. note on Black's second move).

10. Q B P × Q Kt. The Queen's Bishop's Pawn is moved to the Queen's Knight's fourth point, capturing the adverse Queen's Knight, which is removed from the board. Black can do nothing better; he has lost a P, and with so inferior a position he must at all hazards recover his material.

11. K B × Q Kt P ch. The King's Bishop is moved from the Queen's Bishop's fourth point to the Queen's Knight's fifth point, capturing the Pawn there situated and giving check. For the first time in the game a radius of offence is created directly against the adverse K. On his next move Black is obliged to remove the check, if it is possible to do so.

11. Q Kt – Q 2. The Queen's Knight is moved to the Queen's second point. Black thus "interposes" a piece (cf. note on Black's fourth move), so

as to intercept the radius of offence of the adverse K B. He may also interpose K Kt or Q at Q 2; but then, in either event, he suffers the loss of Q. The only other way of removing the check is by moving K to Q 1. If Black had done this, White's reply would have been as in the text.

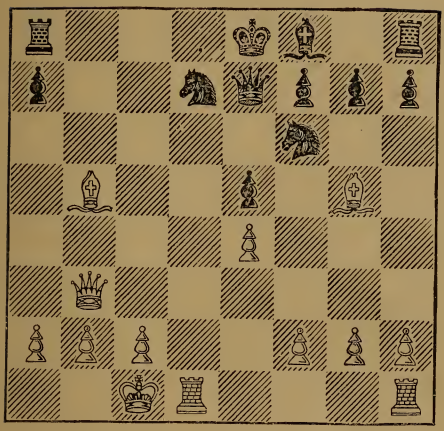
12. Castles (Q R). The King is moved to the Queen's Bishop's first point, and the Queen's Rook to the Queen's first point. This is a manœuvre that requires careful explanation. *Once during a game, when K occupies K 1, and K R occupies K R 1, the two intervening points being unoccupied, K may be moved two steps to K Kt 1, and K R to K B 1*; this is called *castling on the K's side*, or *castling with K R*, and the notation for the move is "Castles (K R);" or, *if K occupies K 1, and Q R occupies Q R 1, the three intervening points being unoccupied, K may be moved two steps to Q B 1, and Q R to Q 1*; this is called *castling on the Q's side*, or *castling with Q R*, and the notation for the move is "Castles (Q R)." But the play cannot be effected if either K or R has been moved at any previous time during the game; nor if K is in check; nor if one of the points between K 1 and R 1 is commanded by an adverse piece. Castling is a privilege, the objects of which are to shelter K behind kindred pieces, out of the way of attack by the adversary, and to bring R into active co-operation with the

other kindred pieces; the privilege should not be neglected, but should be exercised as early as practicable in the game. The player who, by stress of an adverse attack, is prevented from castling, generally loses the game; and the player who long delays the manœuvre generally runs a serious risk of being unable to execute it at all. It is frequently better to castle (K R) than to castle (Q R). In the present game, however, being able to castle on either side, White wisely chooses the Q's side, inasmuch as by so doing he at once creates a radius of offence against Q 7, augmenting the force that he has already directed against the objective plane. The extraordinarily rapid and powerful development of the white forces, and their concentration against the objective plane, are the most instructive feature of this game; every move made by Mr. Morphy is the very best that can be made, and his play throughout should be exhaustively studied by the learner, and accepted as a chess model of the highest order. A diagram of the position after White's twelfth move is appended: —

12. Q R – Q 1. The Queen's Rook is moved to the Queen's first point. Black has to defend Q Kt, for White by his last move threatened Q R × Q Kt, and Black could not in return capture Q R with K Kt or Q, except at the cost of Q. Black may effect the defence of Q Kt by 12. Castles

FIG. 23.

(*Black*) THE ALLIES.



(*White*) MR. MORPHY.

(Q R) ; but in that case he would be checkmated in two moves, as follows : If 12. Castles (Q R) ; 13. K B – Q R 6 ch, K – Q B 2 : 14. Q – Q Kt 7 mate.

13. Q R × Q Kt. The Queen's Rook is moved from the Queen's first point to the Queen's seventh point, capturing the adverse Queen's Knight, which is removed from the board. This is another sacrifice on White's part, for he gives up a R for a Kt, whose potential value is less than that of the R.

13. Q R × Q R. The Queen's Rook is moved from the Queen's first point to the Queen's second point, cap-

turing the adverse Queen's Rook, which is removed from the board. This is the only way in which Black can capture the adverse Q R without losing Q; and if he does not capture Q R he will be checkmated in a few moves; *e. g.*, if 13. Q - K 3; 14. K R - Q 1 (this process is called "doubling the Rs"), K Kt × Q R; 15. K R × K Kt, Q × Q; 16. K R × Q R mate. On the last move White gives check simultaneously with two pieces, K R and K B; this is called "double check" (abbreviated into "dble ch"), and the check given by K B is called "discovered check" (abbreviated into "dis ch"). Black's fifteenth move in this variation is not his best, but nothing can save him.

14. K R - Q 1. The King's Rook is moved to the Queen's first point. White thus replaces Q R, which he has sacrificed, by K R, having destroyed a portion of Black's defence by the capture of Q Kt; in other words, by the sacrifice of Q R for Q Kt he has impaired Black's position without diminishing the force of his own.

14. Q - K 3. The Queen is moved from the King's second point to the King's third point. The object of this play is to permit K Kt to be moved without undergoing the loss of Q for the adverse Q B.

15. K B × Q R ch. The King's Bishop is moved from the Queen's Knight's fifth point

to the Queen's seventh point, giving check and capturing the adverse Queen's Rook, which is removed from the board. K B now operates radii of offence against both K and Q; such a move, made with any piece, is called "forking."

15. K Kt × K B. The King's Knight is moved from the King's Bishop's third point to the Queen's second point, capturing the adverse King's Bishop, which is removed from the board. If 15. K – K 2; 16. Q – Q Kt 4 ch, K – Q 1; 17. Q – Q Kt 8 ch, K – K 2; 18. Q – K 8 mate. The position at the close of this variation is instructive, because of the inability of the black K Kt, which is "pinned" by the white Q B, to capture the white Q. Black's best play at the fifteenth move, in order to prolong the game, is to sacrifice his Q by 15. Q × K B; with the following possible continuation: 15. Q × K B; 16. Q – Q Kt 8 ch, K – K 2; 17. Q × K P ch, K – Q 1; 18. Q B × Kt ch, K Kt P × Q B; 19. Q × P ch, K B – K 2; 20. Q × K R ch, K – Q B 2; 21. K R × Q ch, K × K R; and now White will accomplish checkmate only after a considerable number of moves, and then by bringing up K and Ps into co-operation with Q. Black's move of 15. K Kt × K B gives White the opportunity for a very brilliant finish.

16. Q – Q Kt 8 ch. The Queen is moved from the Queen's Knight's third point to the

Queen's Knight's eighth point, giving check. It will be noticed that Q B now operates a radius of offence against Q 8 (cf. note on White's ninth move).

16. K Kt × Q. The King's Knight is moved from the Queen's second point to the Queen's Knight's first point, capturing the adverse Queen, which is removed from the board. This is the only move by means of which Black can remove the check of the adverse Q.

17. K R – Q 8 mate. The King's Rook is moved from the Queen's first point to the Queen's eighth point, giving check and checkmate. The student will see that Black cannot remove the check of the adverse K R. The game is therefore at an end, and the victory is with White.

The next illustrative game is a specimen of quite different play from that of the Morphy partie. For many moves neither side is able to gain a great advantage over the other; one by one, all the superior pieces are exchanged, and at length only Ps remain on the board with the Ks. The game is won by the queening of a P (cf. p. 40); and while the student will derive a great deal of instruction from the manœuvring throughout, he should particularly examine the ending, which is a fine example of accurate and judicious P play. This game was contested at the

Sixth American Chess Congress, held at New York in 1889, by Messrs. J. H. Blackburne (White) and Max Weiss (Black).

White (*Mr. Blackburne*).	Black (*Mr. Weiss*).
1. KP – K4.	**1. KP – K4.**
2. KKt – KB3.	**2. QKt – QB3.**

3. KB – QKt 5. This move is a feint to win Black's K P, by 4. K B × Q Kt, Q P × K B; 5. K Kt × K P. The more lasting effect of the move, however, is due to its creation of a radius of offence along the adverse K's major diagonal, in the direction of K 8, the central point of the objective plane.

3. KKt – KB3. Creating a radius of offence against White's K P, in preference to a radius of defence upon his own K P.

4. QP – Q4. Continuing the attack against the adverse K P and disregarding the adversary's purpose. By playing, later, Q P × K P or Q P – Q 5, White may establish radii of offence so close to the adversary's base of operations as to hinder the development of his forces for a considerable length of time. If, for his fourth move, White should capture Q Kt with K B, Black would have to recapture with Q P or Q Kt P, and he would then have two Ps on the Q B's vertical, — a situation in which the Ps are said to be "doubled;" doubled Ps are sometimes dis-

advantageous, but on a B's vertical they are, on the contrary, usually valuable as a means of support for one of the centre Ps (K P or Q P). In the present instance, if 4. K B × Q Kt, Q Kt P × K B; and Black may soon advance Q P two steps, supported by the forward Q B P, having, besides, the open Q Kt's vertical through which to operate a radius of offence by means of Q R at Q Kt 1.

4. K P × Q P. Black effects the first capture, and temporarily repels the assault. If 4. K Kt × K P; 5. Q P – Q 5, or 5. Q P × K P. If 4. Q Kt × Q P; 5. K Kt × Q Kt, K P × K Kt; 6. K P – K 5.

5. Castles (K R). He may also play 5. K P – K 5, but he may well delay that move until after castling. 5. K Kt × P would not be good, on account of 5. K Kt × K P.

5. K B – K 2. He cannot play 5. K Kt × K P; for then, by 6. K R – K 1, White would threaten to win K Kt, and Black could not escape without loss: *e. g.*, if 5. K Kt × K P; 6. K R – K 1, Q P – Q 4; 7. K Kt × P, Q B – Q 2; 8. K B P – K B 3, and now Black cannot remove K Kt on account of the radius of offence of White's K R against K, and must lose it for a P. In this variation Black plays 7. Q B – Q 2 in order to prevent 8. K Kt × Q Kt, Q Kt P × K Kt; 9. K B × P ch, winning Q R. By his fifth move, K B – K 2, Black avoids an attack of this sort, for now he might play 6.

K Kt × K P; and then, if 7. K R – K 1, K Kt – K B 3; and Black is safe.

6. K R – K 1. The best move is 6. K P – K 5, and then if 6. K Kt – K 5; 7. K R – K 1. (Cf. note on White's fourth move.)

6. Castles (K R).

7. K Kt × P. Having given Black time to castle, White cannot now play 7. K P – K 5 so advantageously as before; for Black would retreat K Kt to K 1, where it is less exposed to attack than at K 5. Black's position would then be very strong for defensive purposes.

7. Q Kt × K Kt.

8. Q × Q Kt. **8. Q P – Q 4.** By this move, made at an opportune moment, the second player is generally able, not only to free himself from the pressure of the adverse attack, but to build up a counter-attack; and the first player should therefore prevent the move if he can. Black's ability to advance Q P now is due to White's inferior sixth move.

9. K P × Q P. If 9. K P – K 5, K Kt – K 5; and White cannot play 10. K B P – K B 3 on account of 10. K B – Q B 4; which would win Q.

9. K Kt × P.

10. K B – Q B 4. At Q Kt 5 nothing was accomplished by K B, because the objective plane was shifted by Black's castling. K B and Q now threaten to win K Kt.

10. Q B – K 3. This is the proper post for Q B, where its force repels any radius of offence directed along the K Kt's major diagonal, toward K Kt 1.

11. K B × K Kt. By this and his next move White accomplishes the important object of gaining time; but the exchange of B for Kt tells against him in the long run. Mr. Weiss recognized the great value of two Bs, and executed much of his subsequent manœuvring for the purpose of retaining them.

11. Q B × K B.

12. Q Kt – Q B 3. **12. Q B – K 3.** Losing time by the retreat; but he can afford to do that for the sake of retaining Q B, which White threatened to capture with Q Kt; and besides, if Black had supported Q B by Q B P – Q B 3, White would have played Q Kt × Q B; and then, after Black's Q B P recaptures, that P is "isolated," *i. e.*, so situated that it cannot be supported by another P. Such a P is hard to defend, and it is therefore rarely wise to allow a P to be so situated.

13. Q – K 4. Creating radii of offence against Q Kt 7 and K R 7; but the main purpose of the move is to prevent the exchange of Qs, after which White would not have sufficient force to maintain the attack, and Black's two Bs would acquire additional value. Black, on the other hand, steadily plays to force the exchange of Qs and Rs,

foreseeing the advantage that two Bs against B and Kt will bring to him in the ending.

13. QBP – QB3. In this simple move, the immediate and apparent object of which is the defence of Q Kt P, there is deep meaning. Two valuable principles are involved: first, *a radius of offence created by a superior piece is most advantageously opposed by the radius of offence of an inferior piece;* and secondly, *the proper post for Q B P, after the advance of Q P to Q 4, or after the exchange of Q P, is at Q B 3,* where it opposes radii of offence along both the important diagonals of which it is the point of intersection, namely, the K's major diagonal and the Q R's diagonal.

14. QB – KB4. **14. KR – K1.**

15. QR – Q1. **15. Q – QKt3.** With this move the opening of the game on both sides is concluded. White has brought every piece into play, and Black has only to move Q R to Q 1 in order to complete the development of his forces. It will be noticed that White's Q's wing Ps are much exposed to the adverse attack; but for this circumstance the superior freedom of his pieces would be an item in his favor.

16. QKt – QR4. Initiating the mid-game. The beginner should carefully mark the line of demarcation between the opening and the mid-game, and, later, the line of demarcation between the mid-game and the ending. It

is not easy in every game to draw either of these lines sharply, but in general the divisions of a carefully played game are thus broadly distinguished: In the opening the manœuvres on both sides are directed toward posting the pieces in the most advantageous positions, both for offensive and defensive purposes, and the opening on either side is completed when the forces of that side are thus deployed; in the mid-game all the forces in operation are employed in a strategic manner, so as to gain, if possible, an advantage for one side or the other, either in position or in material, which should decide the issue of the game, and the mid-game is completed when such a result has been attained; in the ending the advantage secured by one side is used so as to effect the defeat of the other, either by actual checkmate or by the surrender (or resignation, as it is technically called) of the losing player. The chief instances of departure from these broad principles are as follows: In the first part of the game, one player may complete his opening earlier than the other player completes his, in which case the former has the advantage, and, if the difference between the respective developments is great, should win; in the second part of the game neither side may be able to gain any advantage, in which case the ending is understood to be initiated when most of the superior pieces have been exchanged,

and the play is carried on, mainly or entirely, by means of Ks and Ps; in the third part of the game each side may still be unable to gain an advantage, and if, by reduction of the forces and equalization of the positions, neither side can checkmate the other, the game is finally said to be *drawn*. A drawn game may also ensue from other causes, which will be explained farther on.

16. Q – QKt5.

17. Q × Q. It was injudicious for White to exchange Qs (cf. note on White's thirteenth move). He should rather have played 17. Q R – Q4.

17. KB × Q.

18. KR – K4. **18. QB – KKt5.** By this move two of White's pieces (K R and Q R) and two of Black's (K R and K B) are placed *en prise*, and, as Black desires, an exchange must follow.

19. KR × KRch. If White had captured, instead, K B with K R, Black would have captured Q R with Q B, gaining a R for a B. This sort of advantage — gaining R for B or Kt — is called "winning the exchange."

19. QR × KR. Black had to remove the check from K; he could not, therefore, play 19. Q B × Q R.

20. KBP – KB3. **20. QB – KB4.**

21. QBP – QB3. **21. KB – K2.**

22. QKtP – QKt3. In order to afford a point of retreat for Q Kt, which Black threat-

ened to win by 22. Q Kt P – Q Kt 4. By the advance of Q Kt P, however, White injures his position, as Q B P is left unsupported; a P advanced one step, as Q B P is here, without the support of an adjoining P, is said to be "weak."

22. Q Kt P – Q Kt 4. Black thus weakens his own Q B P, but he can afford to do this because White has no time to attack it, as will be seen from the subsequent play. Moreover, being on a white square, Black's Q B P cannot be attacked at all by the adverse Q B.

23. Q Kt – Q Kt 2. This piece now occupies a very inferior post.

23. K B – K B 3. Directing a radius of offence at once against the weakest point of the adverse position.

24. Q B – Q 2. To defend Q B P. If 24. Q R – Q B 1, Q R – K 7; 25. Q Kt – Q 1, Q R × Q R P.

24. Q R – Q 1.

25. Q Kt P – Q Kt 4. **25. K R P – K R 4.**

26. Q B – K 1. He was threatened with the loss of a piece by 26. Q B – Q B 7; which Black could not advantageously play before on account of White's reply of Q R – K 1, when Black could not capture Q B with Q R without suffering checkmate. By the advance of K R P, however, Black opened a point of retreat for K, and he is now in no danger from the adverse Q R. White's move

of 26. Q B – K 1 appears to be his only way to avoid immediate loss, and the exchange of Rs that follows is exactly what Black has been endeavoring to force. Mr. Morphy's play in the former illustrative game was recommended to the student as a model of the highest order of chess, — the direct attack against K; so the play of Mr. Weiss in this game is worthy of great consideration as an example of a second branch of the science, only less important than the first, which aims at the maintenance of a small advantage in position, and the simplification of the position so as to make the advantage tell most forcibly in the ending.

	26. Q R × Q R.
27. Q Kt × Q R.	**27. Q B – Q B 7.**
28. Q Kt – K 3.	**28. Q B – Q Kt 8.**
29. Q R P – Q R 3.	**29. K – K B 1.** Black has succeeded in weakening the adverse Q B P and Q R P, and now he brings up K, judging that he may win by the advantage he has gained. The present move, therefore, is the first move of the ending.
30. K – K B 2.	**30. Q B – Q 6.** To prevent K from advancing further at once to the support of the Q's wing Ps.
31. K Kt P – K Kt 3.	**31. K – K 2.**
32. K B P – K B 4. This was injudicious. He should have maintained K B P at K B 3, so as to prevent the adverse K from being played subsequently to K 4.	
	32. K – K 3.

33. K – KB3. **33. KB – Q1.** Directing a radius of defence toward QR4, so that he may be able to advance QRP two steps.

34. QB – KB2. **34. QRP – QR4.**

35. QKt – Q1. If 35. QKtP × QRP, 35. KB × P; and White's Q's wing Ps would be even weaker than they were before.

35. QB – QB7.

36. QKt – K3. **36. QB – QKt6.**

37. K – K4. **37. KBP – KB4 ch.**

38. K – Q3. If 38. QKt × KBP, 38. QB – QB7ch; 39. K – KB3, QB × QKt.

38. QRP – QR5.

39. QKt – KKt2. **39. QB – QB5ch.**

40. K – Q2. **40. K – Q4.**

41. QB – Q4. **41. KKtP – KKt3.** It is now to be remarked that all Black's Ps are on white squares, where they cannot be attacked by the adverse QB.

42. QKt – K3ch. **42. K – K5.**

43. QKt × QB. **43. QKtP × QKt.** This exchange was deliberately made by Mr. Weiss, although it broke his combination of two Bs; for his Ps are all out of danger (cf. preceding note), while all his adversary's Ps, on the contrary, are on black squares, where they may be attacked by Black's KB; and besides, Black threatens to play K – KB6, and then K – KKt7, when White would be utterly unable to avoid the loss of Ps on the K's wing. The error of White's 32nd move, by which he has permitted the

adverse K to enter his side of the board, is now apparent.

44. K – K2. Necessary, to prevent the further advance of the adverse K.

44. K Kt P – K Kt 4.

Black prepares to exchange, or, as it is termed, to dissolve the K's wing Ps, so that he may afterwards concentrate his forces on the weak Q's wing of the adversary.

45. Q B – K 3. **45. K Kt P × K B P.**

46. Q B × P. **46. K B – K B 3.**

47. Q B – Q 2. If 47. K – Q 2, 47. K R P – K R 5; and White, by capturing K R P, would lose Q B.

47. K R P – K R 5.

48. K Kt P × P. **48. K B × P (at K R 5).** Black's K B P and White's K R P being so situated that adverse Ps cannot impede their progress, are called "passed Ps." *If there is no adverse P on either vertical adjacent to that along which a P is moved, that P is said to be passed; a passed P is generally very valuable*, and particularly if it is supported on either side by a kindred P.

49. Q B – K 3. **49. K B – K B 3.**

50. Q B – Q 2. **50. K B P – K B 5.**

51. Q B – K 1. **51. K B P – K B 6 ch.**

52. K – K B 2. **52. K B – K R 5 ch.**

53. K – K B 1. **53. K B × Q B.**

54. K × K B. **54. K – Q 6.** An exhibition of remarkable accuracy. When Mr. Weiss exchanged Bs, he must have foreseen

the outcome, no less than 17 moves later. He now allows his adversary to queen K R P, while he himself queens K B P, and then forces the exchange of Qs, ultimately winning by his remaining Q's wing Ps.

55. K R P – K R 4. 55. K × Q B P.

56. K R P – K R 5. 56. K – Q Kt 6.

57. K R P – K R 6. 57. Q B P – Q B 6.

58. K R P – K R 7. 58. Q B P – Q B 7.

59. K – Q 2. Preventing, it would seem at first sight, the further advance of Q B P. Black cannot on the next move play K – Q Kt 7, because White's K R P would then be advanced to K R 8, immediately becoming a Q and giving check, and White could then win the game.

59. K B P – K B 7. The successful queening of one or the other of the advanced black Ps cannot now be prevented.

60. K R P – K R 8 (Q). At the instant that P enters the last horizontal of the board, it becomes Q; the player substitutes the latter piece for P when he makes the move. If he has already had Q on the board, P nevertheless assumes all the force of Q; so that a player may have two or more Qs simultaneously in play.

60. Q B P – Q B 8 (Q) ch. The new black Q gives check at once. Black could not play 60. K B P – K B 8 (Q); because, by 61. Q – Q B 3ch, White would

assume the initiative, and Black could get nothing better than a drawn game. For example, suppose 60. KBP – KB8 (Q); 61. Q - QB3ch, K – QR7; 62. Q × P (at QB2) ch, K × QRP; 63. Q – QB3 ch, K – QR7; 64. Q – QB2 ch, and now, to whichever point K is moved, check may be given again, and repeated for an indefinite number of moves, by the white Q, at QB3 and QB2 alternately. In this case the game is said to be drawn by perpetual check.

61. K × Q. **61. KBP – KB8 (Q) ch.** Now, on the other hand, Black secures the first check, which makes all the difference in the game.

62. K – Q2. **62. Q – KB7ch.**

63. K – Q3. If 63. K – QB1, Q – K8 or QB7 mate. If 63. K – Q1, Q – QB7 ch; 64. K – K1, Q – QB6 ch; and White is forced to exchange Q's as he is in the actual play.

63. Q – QB7ch.

64. K – K3. If 64. K – Q4, Q – QB6 ch; winning the adverse Q.

64. Q – QB6ch.

65. Q × Qch. White was compelled to capture the black Q, for otherwise he would have lost his own.

65. K × Q.

66. K – K4. He cannot save his Q's wing Ps, and the note on Black's 54th move will now be appreciated by the student.

66. K - QKt6.

67. K - Q4. **67. K × RP.**

68. K - QB3. **68. K - QR7.**

69. K - QB2. **69. QRP - QR6.**

70. K - QB1. If 70. K - QB3, 70. K - QKt8; followed by the advance of QRP.

70. K - QKt6.

71. Resigns. Mr. Blackburne here resigned the game in his adversary's favor. For the benefit of the learner we will continue it to the final position of checkmate, giving the best moves on both sides.

71. K - QKt1. **71. K × QKtP.**

72. K - QR2. **72. QBP - QB4.**

73. K - QR1. **73. K - QKt6.**

74. K - QKt1. The Ks in this position are said to be in opposition, and White has "gained the opposition." It is sometimes an advantage to gain the opposition, but not here.

74. QBP - QB5. If 74. QRP - QR7ch; 75. K - QR1, QBP - QB5; White cannot now move K, and the position of Ks is what is called stalemate, which is reckoned a drawn game. Stalemate occurs whenever a player, on his turn to play, cannot make a lawful move; even if he has other pieces besides K on the board, provided he cannot move any of them, the game is drawn.

75. K - QR1. **75. QBP - QB6.**

76. K – QKt1. **76. QBP – QB7 ch.**

77. K – QB1. If 77. K – QR1, QBP – QB8 (Q) mate.

77. QRP – QR7.

78. K – Q2. **78. QRP – QR8 (Q)**

79. K – K3. **79. Q – K4 ch.** This is the fourth Q that Black has had during the present game. He might, instead of playing thus, make still another Q by 79. QBP – QB8, and he would then be able to give checkmate a little more speedily than he does in the given play. The student would learn less, however, by following out the process of checkmating with two Qs, than he will by seeing how the mate with one Q and K is effected. The object of Black's play from this point to the end is to drive the adverse K to the side of the board.

80. K – KB3. **80. K – QB6.**

81. K – KKt4. **81. K – Q6.**

82. K – KB3. **82. Q – KKt4.**

83. K – KB2. **83. Q – KKt5.**

84. K – KB1. **84. K – K6.**

85. K – K1. **85. Q – KKt8 mate.**

Black may mate also by 85. Q – K7, or 85. Q – Q8, or 85. QBP – QB8 (Q).

MINOR TACTICS.

ADDITIONAL statements and illustrations of the general principles that should govern the strategy of chess, we shall meet in the games and positions of the appendix (p. 171); for the present, as his next step toward the chess player's goal, the student is asked to concentrate his attention on that branch of the subject which has provided the authors with a title for this volume. In making choice of the phrase, "The Minor Tactics of Chess," we deem it unnecessary to enter into any extended discussion of the similarity that exists between this game and the military art; but consider it sufficient to state, that as the minor tactics of warfare treats of the proper construction of the various component parts of an army, preparatory to the beginning of a campaign, so the minor tactics of chess deals with the arrangement of the pieces upon the board, in the opening of a game, before the initiation of those manœuvres for attack, defence and counter-attack, which constitute the more active stages of the chess battle.

It has been the custom, in treatises upon the chess openings, to devote page after page and chapter after chapter to analyses, the study of which is tedious, even to the experienced player, and, to the tyro, nothing less than appalling; and, after all is said and done, the thousands of variations that are thus presented teach no principles of play, are inconclusive and frequently misleading in their results, and not unusually fall to pieces when they are tested in actual practice. We shall refrain, therefore, from attempting to describe the manifold debuts that have been invented since chess began to engage the faculties of ingenious men; and, in lieu of so complex and untrustworthy a task, this theory will lay down certain principles, easy both of comprehension and of application, upon which all sound and enduring chess openings are founded. Taking the pieces individually and collectively, we shall show *how, in order that the energy of the chess forces may be the most fully developed in the opening, each piece should be posted by itself, and how all the pieces should be posted with reference to their mutual interdependence.*

PAWN POSITIONS.

IN the establishment of a strong position the Ps are perhaps the most important of all the pieces. They serve at first as the fortifications in whose embrasures and behind whose sheltering walls the other pieces are deployed; and later they are brought into use as active agents and formidable participants in the contest. Naturally, therefore, in the theory of minor tactics, the Ps are first to be considered; and, with the aid of the board and pieces, which the learner is again urged most assiduously to employ in his study, we will now proceed to the examination of the fundamental positions of Ps. If you will place the white Ps on the board in their normal position, (cf. p. 45), leaving off all the other pieces, and will advance the Q B P one step, (Q B P–Q B 3), and Q P two steps (Q P–Q 4), you will have created the first distinctive P position; Q Kt P, Q B P, and Q P here occupy three consecutive points upon a diagonal, extending outward from the remaining Ps, which, being unmoved, occupy points in a straight line. To the latter Ps, taken collectively, we apply the term *normal P base;* to the former

three, the term *salient.* It will be noticed that the salient and the normal P base have one P (Q Kt P) in common. If you will next advance K P two steps (K P – K 4), you will have another characteristic formation, consisting of Q P and K P, which we designate a *supporting parallel;* and, considering the salient and the supporting parallel together, we bestow upon this formation the title *angle of resistance.* The technical terms that we have introduced will be of great convenience in the construction of our theory, and we shall formally define them as follows: —

A salient is a formation of Ps occupying three consecutive points upon a diagonal, the initial point of which is in the second horizontal of the board.

A supporting parallel is a formation of Ps occupying two consecutive points upon the fourth horizontal.

An angle of resistance is a formation of Ps consisting of the combination of a salient and a supporting parallel which have a P in common.

The normal P base consists of those Ps which are left in their normal positions after the formation of a salient, a supporting parallel or an angle of resistance.

If one of these elementary P formations is more valuable than the others, it is the salient, which is the prime requisite of a sound defensive position, or — since the base of a

true line of attack always constitutes the base of a true line of defence, — of a sound offensive position. In the salient that we have just established, Q B P at Q B 3 repels any radius of offence that may be operated against K, before castling, along the K's major diagonal, by the adverse K B and Q; and Q P at Q 4 similarly repels any radius of offence that may be operated against K B 2 and K Kt 1, or against K itself, after castling, along the K Kt's major diagonal, by the same adverse pieces. Add to this salient K P at K 4, forming with Q P at Q 4 a supporting parallel, and completing the angle of resistance; and no great experience in chess play is necessary to convince the student, not only that this means of sheltering K from the adversary's assaults is safe and sufficient, but also that the defensive position thus constructed is well-nigh impregnable. This formation may be still farther strengthened, however, for purely offensive measures, by the advance of K B P two steps (K B P – K B 4); in but few circumstances should this be done before castling, inasmuch as K in its normal position, if K B P has been moved, is exposed to the operation of a radius of offence along the K's minor diagonal. Such an attack may be repelled, to be sure, by the advance of K Kt P one step (K Kt P – K Kt 3), or it may be prevented by the posting of K Kt at K B 3; nevertheless, there

are difficulties attending either of these methods of defence, which need not be dwelt upon here: it is enough to remember that the functions of Ps in minor tactics are essentially defensive, and that a sally like K B P – K B 4, although a powerful manœuvre for offence, is theoretically defective if essayed before castling, on the ground that it exposes K, instead of sheltering it. Therefore, as a rule, whenever the advance of K B P, whether one or two steps, is recommended in this theory, the previous castling of K is to be taken for granted. When K B P has been advanced two steps, it forms, in conjunction with K P at K 4 and Q P at Q 4, what may be called a *composite supporting parallel*, and the angle of resistance consisting of this supporting parallel and the salient that has been described, is called a *composite angle of resistance*. The composite angle of resistance is the only elementary P formation in which three Ps are posted abreast on the fourth horizontal of the board, and it is by far the most powerful of all the P formations.

The next salient to which the consideration of the student is invited consists of K Kt P in its normal position, K B P advanced one step (K B P–K B 3), and K P advanced two steps (K P–K 4). Between this salient and that which has previously been described, an intimate relation exists: the salient consisting of K Kt P, K B P and K P should be established

only after the establishment of the salient consisting of Q Kt P, Q B P and Q P; for which reason the former is denominated an *auxiliary salient.* The formation of both these salients, it will be noticed, presents two angles of resistance, which have in common the supporting parallel consisting of Q P at Q 4 and K P at K 4. Together with the unmoved Ps that constitute the normal P base, this position of Ps possesses a character of completeness that entitles it to the specific designation of a *P integral;* in contradistinction to which term the elementary formations that enter into its construction are called *P units.* The following diagram (Fig. 24) and formula clearly show the composition of this P integral, in which we include K in order to show that it should occupy its position after castling (K R) : —

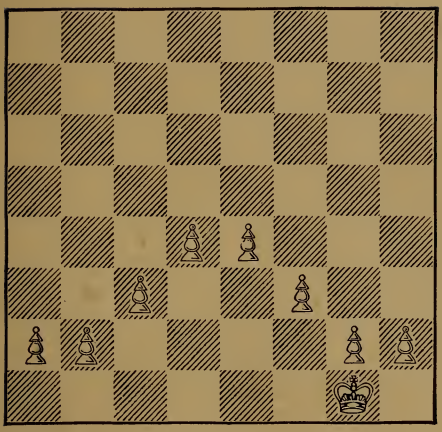
Formula : P integral = P unit (element of normal P base–Q R P, Q Kt P) plus P unit (salient–Q Kt P, Q B P, Q P) plus P unit (supporting parallel–Q P, K P) plus P unit (salient–K P, K B P, K Kt P) plus P unit (element of normal P base–K Kt P, K R P).

We will now consider the formation of all the P units and P integrals in detail. The necessity of their diligent examination, one by one, cannot be too strenuously urged upon the student of minor tactics.

The salients are six in number, and are

FIG. 24.

(*Black.*)



(*White.*)

A PAWN INTEGRAL.

ranked as follows, according to the Ps that enter into their construction and the points that are occupied by those Ps : —

First salient = Q Kt P at Q Kt 2, Q B P at Q B 3, Q P at Q 4.

First auxiliary salient = K Kt P at K Kt 2, K B P at K B 3, K P at K 4.

Second salient = K B P at K B 2, K P at K 3, Q P at Q 4.

Second auxiliary salient = Q R P at Q R 2, Q Kt P at Q Kt 3, Q B P at Q B 4.

Third salient = Q B P at Q B 2, Q P at Q 3, K P at K 4.

L. of C.

Fourth salient = Q P at Q 2, K P at K 3, K B P at K B 4.

The functions of the first salient have already been stated (p. 94). The first auxiliary salient is useful in conjunction with the first salient as a prime defensive measure for covering the developing manœuvres of the superior pieces in the opening; its most important feature is K B P at K B 3, which supports K P and prevents the posting of an adverse piece at K Kt 4. Both these salients belong to what is called the *open game*, in which the first move is 1. K P–K 4, and the forces are developed with the primary objects of attack and defence on the K's side.

The second salient and the second auxiliary salient, on the other hand, are characteristic of the *close game*, in which the opening move is either 1. Q P–Q 4, 1. K P–K 3, 1. Q B P–Q B 4, 1. Q Kt P–Q Kt 3 or 1. K Kt–K B 3, and the forces are developed with the primary objects of attack and defence on the Q's side. These two formations, unlike the first and the first auxiliary salients, are most frequently associated with each other; the first salient may be established without the addition of the first auxiliary, but the second salient should be accompanied by its auxiliary. Again, the protection of K from attack is not a direct object of the formation of the second and the second auxiliary salients, as it is of the first salient and its auxil-

iary; their purpose is rather to protect the Q's side during the developing operations of the opening.

The third salient marks a purely defensive variety of the open game; *it is properly established only by the second player*, and its virtues as compared with those of the first salient are so few that it must be regarded as greatly inferior to that formation. Still, it is frequently necessary to adopt this class of salient when the establishment of a better one is impracticable, and for that reason it plays an important part in minor tactics. In its composition Q P at Q 3, supporting K P at K 4, is the only element worthy of consideration.

The fourth salient is rarely employed, and when it is pressed into service it is consistently accompanied by the second auxiliary salient; the class of game into which it enters is essentially close, but possesses also some characteristics of the open game, inasmuch as it contemplates a counter-attack on the K's side in reply to the adversary's close attack on the Q's side. The fourth salient is generally adopted only by the second player.

The supporting parallels are four in number, ranked as follows: —

First supporting parallel = Q P at Q 4, K P at K 4.

First composite supporting parallel = Q P at Q 4, K P at K 4, K B P at K B 4.

Second supporting parallel = Q P at Q 4, Q B P at Q B 4.

Third supporting parallel = K P at K 4, K B P at K B 4.

As the salients repel adverse attacks along diagonals, so the supporting parallels oppose radii of offence directed along verticals; but as the Ps exert no active force in vertical directions, their opposition to adverse force along verticals is solely passive, and exercised by the process of intercepting, rather than repelling, adverse radii of offence. For this reason the supporting parallels are chiefly subsidiary to the salients, in conjunction with which they form the angles of resistance.

Our former definition of angles of resistance (p. 95) was incomplete, in that it failed to state that the salient and the supporting parallel of which an angle of resistance is composed are of *the same rank*. Bearing this fact in mind, the student will have no difficulty in perceiving that all the possible angles of resistance are five in number, formed as follows: —

First angle of resistance (first salient together with first supporting parallel) = Q Kt P at Q Kt 2, Q B P at Q B 3, Q P at Q 4, K P at K 4.

First composite angle of resistance (first salient together with first composite supporting parallel) = Q Kt P at Q Kt 2, Q B P at Q B 3, Q P at Q 4, K P at K 4, K B P at K B 4.

First auxiliary angle of resistance (first auxiliary salient together with first supporting parallel) = K Kt P at K Kt 2, K B P at K B 3, K P at K 4, Q P at Q 4.

Second angle of resistance (second salient together with second supporting parallel) = K B P at K B 2, K P at K 3, Q P at Q 4, Q B P at Q B 4.

Second auxiliary angle of resistance (second auxiliary salient together with second supporting parallel) = Q R P at Q R 2, Q Kt P at Q Kt 3, Q B P at Q B 4, Q P at Q 4.

Third angle of resistance (third salient together with third supporting parallel) = Q B P at Q B 2, Q P at Q 3, K P at K 4, K B P at K B 4.

Of the fourth variety of P units — elements of the normal P base — no classification is deemed necessary, and their consideration may be dismissed in a few brief observations: First, in every P formation of the open game both R Ps (Q R P and K R P) and both Kt Ps (Q Kt P and K Kt P) *remain unmoved;* secondly, in some P formations of the open game either Q B P or K B P, or both Q B P and K B P, remain unmoved, together with R Ps and Kt Ps constituting elements of the normal P base; thirdly, in the close game the only P on the Q's wing that remains unmoved, thus forming an element of the normal P base, is Q R P, with a single exception (see p. 165).

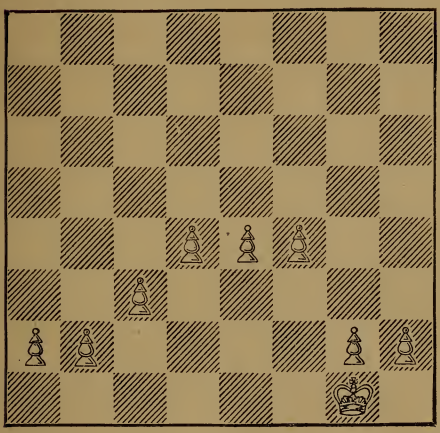
We now proceed to the examination of P integrals, in which all that has been said of the various P units will find its application. In the ensuing diagrams the positions are represented by white Ps when the integrals properly belong to the first player, and by black Ps when they properly belong to the second player. It is to be understood, however, that no hard and fast rule is set down, restricting the use of any integral to either player: but, in general, if the second player is able to establish an integral that properly belongs to the first player, so much the better for the second player; and if the first player is compelled to adopt an integral that properly belongs to the second player, so much the worse for the first player. This may seem to the student like an instance of "Heads, I win; tails you lose:" and so it really is; for we may right here enunciate the broad principle that —

Any subversion of P integrals — that is, the adoption by one player of a formation that properly belongs to the other — gives an advantage in minor tactics to the second or defending player.

The P integrals in the following classifications are divided into those which arise in the open game and those which arise in the close game, and in each division are numbered in order from the most to the least advantageous;

FIG. 25.

(*Black.*)



(*White.*)

FIRST OPEN PAWN INTEGRAL.

The first open P integral (Figs. 25, 33, 34, 35) is composed of the first salient and the first composite supporting parallel (together constituting first the composite angle of resistance), and two elements of the normal P base, with K in its position after castling (KR); it is a feature of the attack in the open game, and is formed by the moves KP – K4, QP – Q4, QBP – QB3, KBP – KB4.

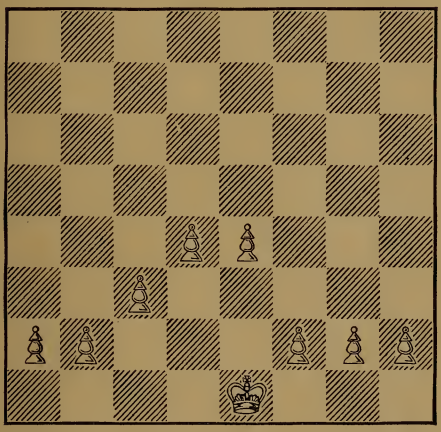
Maxims: KP – K4 is the initial and distinctive move of the open game, and in the open attack it should be followed as early as practicable by QP – Q4. KP is best posted

at K4, and Q P is better posted at Q4 than at Q3. *The point Q B 3 is the key to the general P position in the open game*, and it should be occupied as early as practicable by a P, by means of the move Q B P – Q B 3; Q B P should not, therefore, without urgent necessity, be allowed to remain unmoved, nor be advanced two steps. The first salient should be formed in the surest and speediest manner, as the fundamental unit in the composition of the first open P integral; and this integral, having been established, should thereafter be maintained intact save for the most cogent reasons, either because victory is assured and may immediately be achieved, or because defeat may be averted only by the disturbance of this invaluable disposition of the P line. The first open P integral is the perfect P line of the open game, and any other P line is scientifically correct in direct proportion to the facilities it affords for establishing this integral. If, in the formation of the first, second or third open P integral, the move Q B P – Q B 3 be made before Q P – Q 4; and either before or after Q P – Q 3, a risk is involved in the lack of support of Q P by another P; moreover, the occupation of the point Q4 by an adverse P would prevent the advance of Q P to Q4, and thus perpetuate the defect existing in the P line by reason of the weakness of the position of Q P: this manœuvre, therefore, if it be ventured

at all, should be adopted with the greatest caution, and only when the adversary is manifestly unable to prevent the subsequent advance of Q P to Q4.

FIG. 26.

(*Black.*)



(*White.*)

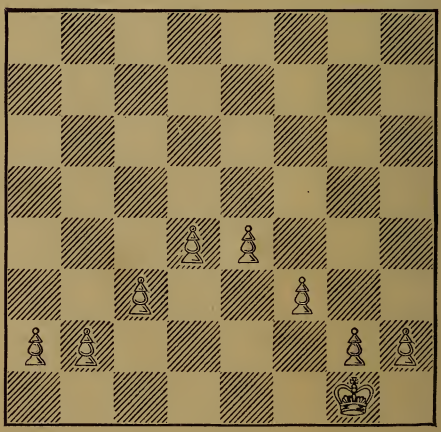
SECOND OPEN PAWN INTEGRAL.

The second open P integral (Figs. 26, 36, 37, 38) is composed of the first salient and the first supporting parallel (together constituting the first angle of resistance), and two elements of the normal P base, with K either in its normal position or in its position after castling (K R); it is a feature of the attack in the open game, and it is formed by the moves K P – K4, Q P – Q4, Q B P – Q B3.

Maxim: The second open P integral having been established, and K having been castled (KR), the position should be converted as early as practicable into the first open P integral, by the move KBP – KB4. All the maxims enunciated with reference to the formation of the first open P integral apply equally to the second open P integral.

FIG. 27.

(*Black.*)



(*White.*)

THIRD OPEN PAWN INTEGRAL.

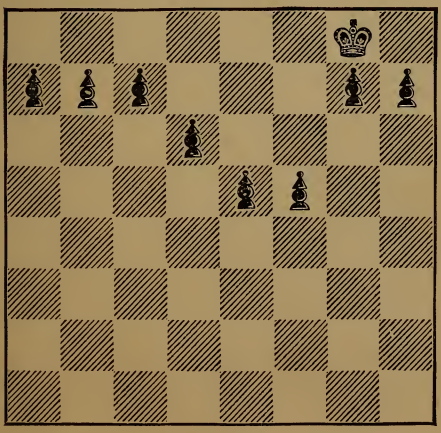
The third open P integral (Figs. 27, 39) is composed of the first salient, the first auxiliary salient and the first supporting parallel (together constituting the first and the

first auxiliary angles of resistance), with K in its position after castling (KR); it is a feature of the attack in the open game, and it is formed by the moves KP – K4, QP – Q4, QBP – QB3, KBP – KB3.

Maxim: KBP being posted at KB3 for defence and at KB4 for offence to co-operate with KP for offence, the third open P integral is the most efficient disposition of the P line for purely defensive purposes, and it is readily susceptible of development into the first open P integral, the perfect offensive P formation, by the further advance of KBP from KB3 to KB4.

FIG. 28.

(*Black.*)



(*White.*)

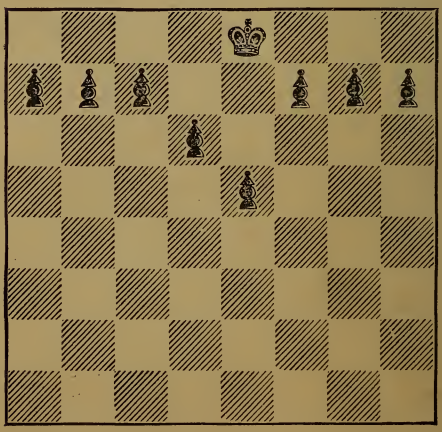
FOURTH OPEN PAWN INTEGRAL.

The fourth open P integral (Figs. 28, 40, 41) is composed of the third salient and the third supporting parallel (together constituting the third angle of resistance), and two elements of the normal P base, with K in its position after castling (KR); it is a feature of the defence in the open game, and it is formed by the moves KP – K4, QP – Q3, and KBP – KB4.

Maxims: The fourth open P integral is an important element of a strong and accurate counter-attack. The fundamental unit in its composition is the third salient.

FIG. 29.

(*Black.*)



(*White.*)

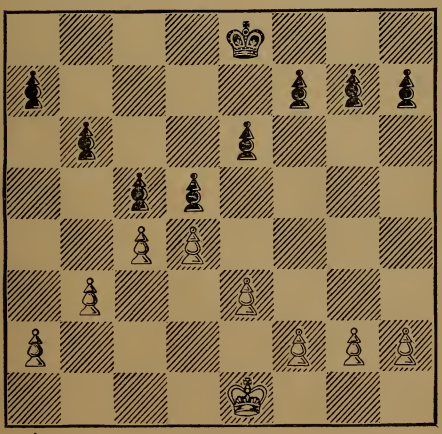
FIFTH OPEN PAWN INTEGRAL.

The fifth open P integral (Figs. 29, 42, 43) is composed of the third salient and two elements of the normal P base, with K either in its normal position or in its position after castling (KR); it is a feature of the defence in the open game, and it is formed by the moves KP – K4 and QP – Q3.

Maxims: The fifth open P integral is the method of disposition of the Ps which is usually adopted by the second player for purely defensive purposes. It is the most readily established, but also the least effective, of all the P integrals.

FIG. 30.

(*Black.*)



(*White.*)

FIRST CLOSE PAWN INTEGRAL.

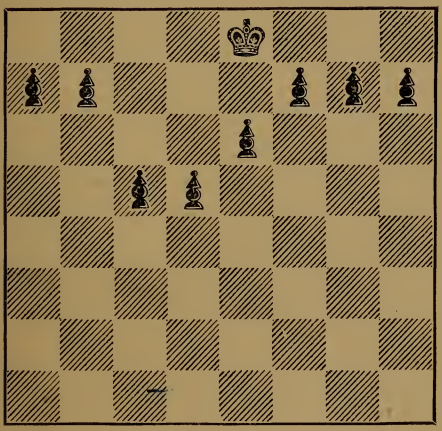
The first close P integral (Figs. 30, 44) is composed of the second salient, the second auxiliary salient and the second supporting parallel (together constituting the second and the second auxiliary angles of resistance), and two elements of the normal P base, with K either in its normal position or in its position after castling (K R); it is a feature both of the attack and of the defence in the close game, and it is formed by the moves Q P – Q 4, K P – K 3, Q B P – Q B 4 and Q Kt P – Q Kt 3.

Maxims: Q P – Q 4 is the initial and distinctive move of the close game, and it should be followed as early as practicable by K P – K 3, except in the close defence to the open attack (second close P integral), when the move K P – K 3 is made first, and then followed as early as practicable by Q P – Q 4; in any case K P is posted and maintained at K 3, and Q P at Q 4. In the close game Q B P is properly posted and maintained at Q B 4. The second salient, as the fundamental unit in the composition of the first close P integral, should be formed in the speediest and surest manner. Q Kt P, whenever moved at all, is posted and maintained at Q Kt 3, in order to form the second auxiliary salient in conjunction with Q B P at Q B 4. The first close P integral is the perfect P line of the close game, and any other P line is scientifically correct in direct

proportion to the facilities it affords for establishing this integral.

FIG. 31.

(*Black.*)



(*White.*)

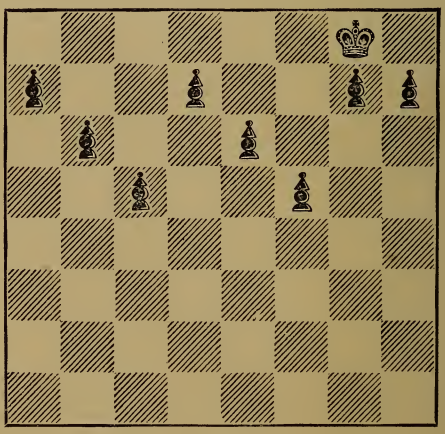
SECOND CLOSE PAWN INTEGRAL.

The second close P integral (Figs. 31, 45) is composed of the second salient and the second supporting parallel (together constituting the second angle of resistance), and two elements of the normal P base, with K either in its normal position or in its position after castling (K R): it is a feature of the close defence to the open attack, and it is formed by the moves K P – K 3, Q P – Q 4, and Q B P – Q B 4.

Maxim: The second close P integral is an important element of a strong and accurate close counter-attack, when the first player has initiated the open attack. The maxims enunciated with reference to the formation of the first close P integral apply equally to the second close P integral.

FIG. 32.

(*Black.*)



(*White.*)

THIRD CLOSE PAWN INTEGRAL.

The third close P integral (Figs. 32, 46, 47) is composed of the fourth salient, the second auxiliary salient and three elements of the normal P base, with K in its position after castling (K R); it is a feature of the defence in the close game, and it is formed

by the moves K P – K 3, K B P – K B 4, Q B P – Q B 4, and Q Kt P – Q Kt 3.

Maxims : The fundamental unit in the composition of the third close P integral is the fourth salient, which should be formed in the surest and speediest manner when this class of defence is adopted. The third close P integral is inferior both to the first and to the second close P integrals ; its chief defect is the weak position of Q P, and its chief merit is that it affords means for an early counter-attack, when the first player has initiated the close attack.

There are other inferior P formations that possess some good qualities, but of them all it may be stated, that in whatever details they differ from the foregoing models, they are to that extent fundamentally defective and inadvisable.

THE SUPERIOR PIECES.

WE come now to the minor tactics of the superior pieces, which we shall treat in a manner similar to that in which we have dealt with the opening formations of Ps. The units of the several superior pieces we define as those situations of both Kts, both Bs, both Rs, or Q, in which they have been moved from their normal positions and *properly posted for the play of the mid-game*. An integral of the superior pieces consists of a P integral together with one unit of Kts, Bs, Rs, or Q. In order to grasp what follows, the student must memorize the various positions and thoroughly examine and understand their relations to one another; this is the most difficult task that is set before him in the mastering of this theory, but it is so much less difficult than the memorizing of those thousands of variations which are given in the ordinary treatises on the chess openings, that the authors of this volume do not consider it necessary to apologize for its difficulty. Once more is the constant use of the board and men enjoined upon the learner, in connection with the study of every unit

and integral. No diagrams of the units and integrals by themselves are presented, but these positions will all be included and illustrated in the diagrams of primary bases (see pp. 125 to 128), to which references are made in the proper places.

The Kt units are four in number, three in the open game and one in the close game, as follows: —

The first open Kt unit (Figs. 33, 34, 36, 37) is composed of K Kt at K 2 and Q Kt at K B 3, and is most directly formed by the moves K Kt – K 2, Q Kt – Q 2, and Q Kt – K B 3; it is a feature of the attack in the open game, and is the most efficient disposition of the Kts possible to White in the opening. The same position of Kts, except that K Kt and Q Kt are transposed, may also be obtained by the moves K Kt – K B 3, Q Kt – Q B 3, and Q Kt – K 2; this method of forming the unit is inferior, however, because the point Q B 3, to which Q Kt must be played *in transitu*, should be left open in the attack of the open game, for occupation by Q B P (cf. p. 106).

The second open Kt unit (Figs. 35, 38, 39) is composed of K Kt at K 2, and Q Kt at Q 2, and is most directly formed by the moves K Kt – K 2 and Q Kt – Q 2; it is a feature of the attack in the open game.

The third open Kt unit (Figs. 40, 41, 42, 43) is composed of K Kt at K B 3 and Q Kt at Q B 3, and is most directly formed by the

moves K Kt – KB3 and Q Kt – Q B 3; it is a feature of the defence in the open game. What was said (p. 104) concerning the subversion of P integrals is equally applicable to the units of the superior pieces; that is, *the adoption by one player of a unit that properly belongs to the other player gives an advantage in minor tactics to the second player:* bearing this principle in mind, the student will find an additional reason why the first open Kt unit should not be formed by the moves K Kt – K B 3, Q Kt – Q B 3, and Q Kt – K 2, because, after the first two moves the first player has the third open Kt unit, which, as we have just seen, properly belongs to the second player.

The first (and only) **close Kt unit** (Figs. 44, 45, 46, 47) is composed of K Kt at K B3 and Q Kt at Q B 3, and is most directly formed by the moves K Kt – K B 3 and Q Kt – Q B 3; it is a feature both of the attack and of the defence in the close game, and is the most efficient disposition of Kts in that form of the opening. This unit is the same as the third open Kt unit, but it is accompanied by a different P integral and different units of the other superior pieces. The student should here compare the diagrams (Figs. 40, 41, 42, 43) given to illustrate the third open Kt unit, with the diagrams (Figs. 44, 45, 46, 47) given to illustrate the first close Kt unit.

The B units are six in number, three in the open game and three in the close game, as follows:—

The first open B unit (Figs. 33, 35, 36, 38, 39) is composed of K B at Q 3 and Q B at K 3, and is most directly formed by the moves K B – Q 3 and Q B – K 3; it is a feature of the attack in the open game, and is the most efficient disposition of the Bs possible for White.

The second open B unit (Figs. 34, 37, 40, 42) is composed of K B at Q B 4 and Q B at K 3, and is formed by the moves K B – Q B 4 and Q B – K 3; it is a feature both of the attack and of the defence in the open game. This unit may be converted into the first open B unit by moving K B from Q B 4 to Q 3.

The third open B unit (Figs. 41, 43) is composed of K B at K 2 and Q B at K 3, and is formed by the moves K B – K 2 and Q B – K 3; it is a feature of the defence in the open game, but is inferior, even for defensive purposes, to the second open B unit.

The first close B unit (Figs. 44, 46) is composed of K B at K 2 and Q B at Q Kt 2, and is formed by the moves K B – K 2 and Q B – Q Kt 2; it is a feature both of the attack and of the defence in the close game, and is the most efficient disposition of the Bs possible to either player in that form of the opening.

The second close B unit (Fig. 47) is composed of K B at Q 3 and Q B at Q Kt 2, and is formed by the moves K B – Q 3 and Q B – Q Kt 2 ; it is a feature of the defence, when the second player adopts the close counter-attack to oppose the close attack.

The third close B unit (Fig. 45) is composed of K B at K 2 and Q B at Q 2, and is formed by the moves K B – K 2 and Q B – Q 2 ; it is a feature of the defence, when the second player adopts the close counter-attack to oppose the open attack.

The R units are three in number, one in the open game and two in the close game, as follows : —

The first (and only) **open R unit** (Figs. 33 to 43) is composed of K R at K B 1 and Q R at K 1, and is most directly formed by the moves Castles (K R) and Q R – K 1 ; it is a feature both of the attack and of the defence in the open game, and is the most efficient disposition of the Rs possible to either player in that form of development. The minor tactics of Rs contemplates castling only on the K's side (see remarks on castling, p. 72).

The first close R unit (Figs. 44, 45) is composed of K R at Q 1 and Q R at Q B 1, and is most directly formed by the moves Castles (K R), K R – Q 1, and Q R – Q B 1 ; it is a feature both of the attack and of the defence in the close game, and is the most

efficient disposition of Rs in that form of development.

The second close R unit (Figs. 46, 47) is composed of K R at K B 1 and Q R at Q B 1, and is most directly formed by the moves Castles (K R) and Q R – Q B 1; it is a feature of the defence, when the second player adopts the close counter-attack in opposition either to the open or to the close attack.

The Q units are five in number, two in the open game and three in the close game, as follows:

The first open Q unit (Figs. 33, 34, 36, 37, 40, 41, 42, 43) is composed of Q at Q 2, and is formed by the move Q – Q 2; it is a feature both of the attack and of the defence in the open game. Q is most efficiently posted at Q 2 in the development both of the open and of the close game.

The second open Q unit (Figs. 35, 38, 39) is composed of Q at Q B 2, and is formed by the move Q – Q B 2; it is a feature of the attack in the open game.

The first close Q unit (Fig. 44) is composed of Q at Q 2, and is formed by the move Q – Q 2; it is a feature both of the attack and of the defence in the close game.

The second close Q unit (Figs. 46, 47) is composed of Q at Q B 2, and is formed by the move Q – Q B 2; it is a feature of the defence when the second player adopts

the close counter-attack to oppose the close attack. The first and second close Q units are the same as the first and second open Q units, but they are accompanied by different P integrals and different units of the other superior pieces.

The third close Q unit (Fig. 45) is composed of Q at Q Kt 3, and is formed by the move Q – Q Kt 3; it is a feature of the defence when the second player adopts the close counter-attack to oppose the open attack.

We do not specify K units, because *the correct post for K, both in the open and in the close game, is at K Kt* 1, *after castling* (*K R*).

There are other inferior dispositions of the superior pieces that possess some good qualities, but of them all it may be stated, in general, that in whatever details they differ from the foregoing models, they are to that extent fundamentally defective and inadvisable.

The integrals of the superior pieces we shall not describe in detail, but shall give in the form of a table, which the student should exhaustively examine according to the following instructions: — The first column includes in regular numerical order the several P integrals of the open game and of the close game; the second column includes the Kt units that may properly be combined with the P integrals on corresponding lines of the first column; in the same manner, the third,

fourth and fifth columns include the B units, R units and Q units, respectively, that may properly be combined with the P integrals on corresponding lines of the first column; in every P integral K is included, in the position assigned to that piece in the description and diagram of such P integral; the units of the superior pieces in any line are not necessarily consistent with one another, but only with the P integral on that line, and any Kt, B, R or Q integral includes only one position of the two Kts, the two Bs, the two Rs or Q, respectively, together with the proper P integral.

INTEGRALS OF THE SUPERIOR PIECES.

Open Game.

P integrals.	Kt units.	B units.	R units.	Q units.
1st	1st and 2nd	1st and 2nd	1st	1st and 2nd
2nd	1st and 2nd	1st and 2nd	1st	1st and 2nd
3rd	2nd	1st	1st	2nd
4th	3rd	2nd and 3rd	1st	1st
5th	3rd	2nd and 3rd	1st	1st

Close Game.

1st	1st	1st	1st	1st
2nd	1st	3rd	1st	3rd
3rd	1st	1st and 2nd	2nd	2nd

By means of this table the student should determine for himself, always using the board and men to illustrate the position, with what P integral or integrals each unit of the superior pieces may properly be combined.

PRIMARY BASES.

IF the student has familiarized himself with the foregoing principles and positions, thus learning how to handle the several *individual* pieces in the opening of a game, he is now prepared to enter upon a consideration of the scientific methods of developing *all* the pieces, regarded both individually and collectively, and with reference to their mutual interdependence.

When, in the actual play of a game, all the pieces have been thus developed, the student has reached the limit of what the art of minor tactics can teach him, and for the future he must depend either upon his natural skill or upon his acquired proficiency in those higher branches of the science, major tactics and grand tactics. To such a position of the pieces as exists when the play makes this transition from minor tactics to the broader field of strategics, we apply a generic term, and lay down the following definition and corollary : —

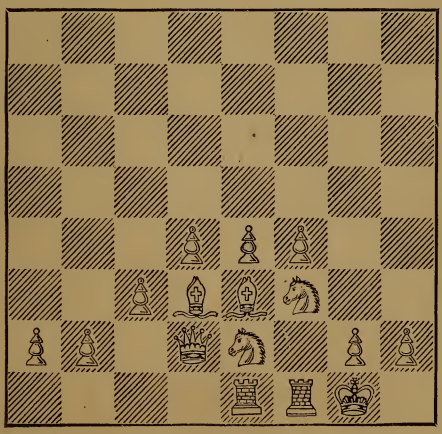
A complete and consistent disposition of all the pieces in the opening of a game, preliminary to the play of the mid-game, is called a primary base.

In the construction of a primary base it is, therefore, necessary to effect the formation of a P integral, and to combine with it consistent units of all the superior pieces.

In order that the student may immediately gain a clear idea of the appearance, characteristics and properties of a primary base, we give a diagram of such a position, which the learner will of course copy with his board and men : —

FIG. 33.

(*Black*)



(*White.*)

OPEN PRIMARY BASE 1 A.

This diagram represents a primary base in which, as the student will readily perceive by the exercise of knowledge already acquired,

the first open P integral is combined with the first open Kt unit, the first open B unit, the first open R unit, and the first open Q unit. By reference to the table of integrals of the superior pieces (p. 123), you will find that each of these units of the several superior pieces is here consistently combined with the first open P integral; you will see that all the pieces are properly posted, and you are informed, furthermore, that this is *the most efficient disposition of the forces possible in the development of the open game.* The P integral and all the units of the superior pieces are of the first rank, and as a preparation for the play of the mid-game along the lines of an open attack the position cannot in any detail be improved. Having made this statement of the merits of the open primary base 1 A (as we shall call the formation of Fig. 33), the authors are disposed to answer a query that the student may very naturally propound at this stage of his progress: namely, "Will it be easy for me in actual play, if I have the white pieces, to get them into this position?" To this we reply that you will probably be unable to obtain the primary base 1 A exactly, but the more closely you *approximate* to it, the better opening you will have, the more difficult it will be for any opponent to win the game from you, and the easier it will be for you to win the game from any opponent. In a word, the open pri-

mary base 1A is a *model* of the disposition of the forces for the open attack, and when you have the white pieces and elect to play the open attack (that is, to play K P – K 4 as your first move), you should aim at the construction of a position which will *conform as nearly as possible* to this model, in spite of what your opponent may do. You must not for an instant suppose that your opponent can gain any advantage from your efforts to establish this primary base, or another of lower rank, provided, of course, that you apply your efforts in a judicious and careful manner; on the contrary, the early precipitation of a counter-attack on his part is more than likely in the end to assist, rather than to retard, the development of your forces, and, perhaps, to open for you what we shall call *an accidental line of attack*, by which, on account of your opponent's errors, you are enabled to depart from your purpose of constructing a primary base, and proceed immediately to the assault of his position, with the certainty of winning the game. The most that your opponent can do, if he, on his side, plays as scientifically as you, is to force the exchange of a few pieces, and thus to destroy a few of the positive merits of your position, without creating in it any positive defect; or else to delay the perfection of your development, by compelling you temporarily to adopt somewhat inferior units

of Ps and superior pieces instead of the very best. Against a weaker or less soundly schooled opponent, you will encounter little difficulty in establishing a primary base very similar to the model, and against a stronger or more experienced opponent you will certainly be able, if you obey the injunctions of this theory, to make a firmer and more hopeful stand than you could by many times the same amount of study bestowed on the ordinary give-and-take openings of "the books." If you are driven to deviate from the best course of development, in order that you may know how to accomplish your chief aims in ways as nearly as possible identical with those of your first intention, it will be necessary for you thoroughly to understand the functions and properties of the several units and integrals, to which we shall accord detailed and exhaustive treatment in the following pages.

As the first lesson in this study we present a table of primary bases (p. 129), similar in arrangement to that of the integrals of the superior pieces; in the present table, however, each formation includes all the elementary formations given on a particular line, and, consequently, all the pieces, either of one side or of the other. It is convenient to rank the primary bases first according to the P integrals that enter into their construction, and then according to the comparative values

OPEN PRIMARY BASES.

Rank.	P integral (open).	Kt unit (open).	B unit (open).	R unit (open).	Q unit (open).	Object of formation.
1 A	1st	1st	1st	1st	1st	attack
1 B	1st	1st	2nd	1st	1st	attack
1 C	1st	2nd	1st	1st	2nd	attack
2 A	2nd	1st	1st	1st	1st	attack
2 B	2nd	1st	2nd	1st	1st	attack
2 C	2nd	2nd	1st	1st	2nd	attack
3	3rd	2nd	1st	1st	2nd	attack
4 A	4th	3rd	2nd	1st	1st	counter-attack
4 B	4th	3rd	3rd	1st	1st	counter-attack
5 A	5th	3rd	2nd	1st	1st	defence
5 B	5th	3rd	3rd	1st	1st	defence

CLOSE PRIMARY BASES.

Rank.	P integral (close).	Kt unit (close).	B unit (close).	R unit (close).	Q unit (close).	Object of formation.
1	1st	1st	1st	1st	1st	attack or defence
2	2nd	1st	3rd	1st	3rd	counter-attack *
3 A	3rd	1st	1st	2nd	2nd	counter-attack
3 B	3rd	1st	2nd	2nd	2nd	counter-attack

* Against open attack.

of the other elements of their composition, for which purpose we use both numerals and letters in the classification, in a manner that will explain itself to the student.

The open primary base 1 A (Fig. 33) is, as already stated, the most efficient disposition of the forces in the open game. It belongs properly to the first player; but if, through errors of his adversary, the second player can obtain it, the latter will thereby secure a decided advantage in the opening. The second player should not originally endeavor to obtain this formation, but should content himself with one of those primary bases which properly belong to Black, aiming at the more efficient development only after he has completed the less efficient, and then only when the adversary has committed serious errors in minor tactics. The functions of the several pieces in the primary base 1 A are herewith described, with other observations which, it is to be understood, unless otherwise stated, are intended to apply only to the opening of a game: —

(*a*) **Q R P and K R P remain unmoved**, in order to command Q Kt 3 and K Kt 3, respectively, and thus to prevent the posting of adverse pieces on those points, where hostile forces would gravely endanger the security of the kindred position. If, from the position of Fig. 33, Q R P or K R P were moved, either one or two steps, there would

be created, at Q Kt 3 and K Kt 3, respectively, what we shall call *an uncovered point*, by which term we characterize a point in the kindred position which cannot be guarded by a kindred P. The advance of Q R P or K R P one step, in order to command Q Kt 4 or K Kt 4, respectively, and thus to prevent the posting of an adverse piece at one of those points, is a common error, against the commission of which the student of minor tactics is particularly warned. With a properly constructed primary base the first player guards Q Kt 4 by means of Q B P at Q B 3, and renders the advance of Q R P quite unnecessary; and in any event neither player has much to fear, if his position is sound, from the entrance of an adverse piece at Q Kt 4 or K Kt 4, — certainly not nearly so much as from the establishment of adverse force on an uncovered point at Q Kt 3 or K Kt 3. In general, moreover, the advance of Q R P or K R P tends to weaken the P line, by prematurely withdrawing some of its reserve support from the normal P base; and a strong player will frequently take advantage of such an advance at once, by instituting an attack against the weakened wing Ps. Even if the adversary has posted a piece at your Q Kt 4 or K Kt 4, you should not hastily attempt to dislodge it by playing Q R P – Q R 3 or K R P – K R 3, for usually he will gain more from the weakening of your P line

than he loses by the loss of time entailed upon him by the retreat of his own piece. On the other hand, you may occasionally gain valuable time, or else compel an exchange favorable to yourself, by attacking with Q R P or K R P an adverse piece posted at Q Kt 4 or K Kt 4; whether or not you should play Q R P – Q R 3 or K R P – K R 3 in such a position depends on circumstances which cannot be properly discussed in this elementary treatise, but which will be elucidated, the authors hope, in subsequent volumes on major tactics and grand tactics. What is here said concerning Q R P and K R P applies to those pieces equally in any of the open primary bases.

(*b*) **Q Kt P remains unmoved** as the base P of the first salient, and it should never be advanced in any of the primary bases that include this salient. It may sometimes, however, in the event of the exchange of Q B P, take the place of that P; for example, if Black should advance his Q Kt P to his Q Kt 5, and should then play Q Kt P × Q B P, your best reply in the position of Fig. 33, or in a similar position, would in general be, not Q × P or K Kt × P, but Q Kt P × P. Then, to be sure, Q Kt P would be absent from your primary base; but you must remember that in order to create this defect in your position Black must have created a much greater one in his own. The student

is especially cautioned against the direct advance of Q Kt P either one or two steps in the open game.

(*c*) **K Kt P remains unmoved** in order to prevent the entrance of an adverse radius of offence by way of the K B's minor diagonal or the K Kt's vertical, and also to leave the point K Kt 3 open for K Kt early in the mid-game, or, in some instances, even in the opening (cf. p. 138). The P unit consisting of K R P at K R 2 and K Kt P at K Kt 2 is an essential element of the defence of K after castling (K R), and therefore must be preserved intact, at least until the initiation of the mid-game.

(*d*) **Q B P at Q B 3**, is, as we have already stated, the key of the general P position in the open game. It guards against the posting of an adverse piece at Q Kt 4 or Q 4, and the entrance of an adverse radius of offence by way of the K's major diagonal toward K 1; it also supports Q P, or, if Q P is exchanged, it supports a superior piece at Q 4. If Black, after playing K P–K 4 (as he does in the open defence), or Q B P–Q B 4 (as he does in the close counter-attack to the open attack), should play K P × Q P or Q B P × Q P, you should recapture with a superior piece in preference to Q B P; in order that you may be able to do this without disadvantage whenever occasion arises, you must bring to bear on Q 4 as many radii of defence as may be

necessary. The advance of Q B P two steps is never advisable in the development of the open game, for either White or Black.

(*e*) **Q P at Q 4** is a most important element of the open primary base, constituting the vertex P of the first salient. It is peculiarly subject to attack on the part of the adversary, for which reason its proper defence presents features of considerable difficulty. It prevents the entrance of an adverse radius of offence by way of the K Kt's major diagonal toward K Kt 1, and commands K 5 so as to permit the advance of K P early in the mid-game, or in the event of an accidental line of attack in the centre or on the K's side. If the adversary plays correctly, however, you will hardly be able to maintain Q P at Q 4, but will probably be compelled to exchange Q P for his K P or Q B P, in which case, as stated in the observations on Q B P, you should strive to replace Q P by a superior piece. One of the most common errors of the so-called standard openings is the establishment of Q B P, by an exchange, at Q 4; this process leaves the primary base defective in respect to the absence of its very corner-stone, Q B P at Q B 3. Even with this defect in the position, the cluster of advanced central Ps is, without doubt, strong; nevertheless, the student of this theory is strenuously urged to adopt the correct plan of *maintaining Q B P at its proper post at Q B 3*,

and, if possible, of posting a superior piece, in lieu of QP, at Q4. The difficulty of doing this against the best play of the defence, the authors do not deny; on account of the manifold variations of the game, however, we do not attempt in this volume to show how in all contingencies the difficulty may be obviated, but content ourselves for the present with repeating the general declaration that the student should construct his positions as nearly as he can in conformity with the models and according to the principles that are laid down for his guidance. It may be remarked that when the exchange of QP becomes inevitable, it is frequently better for you to make the first capture than to permit the adversary to make it. It is also important to remember that the absence of QP is the less injurious after the exchange of the adverse KB, when an adverse radius of offence may be directed along the KKt's major diagonal only by Q, and such a radius of offence may generally be repelled or intercepted with advantage by one of your less valuable pieces; it is therefore well to seek the exchange of the adverse KB for your QB or one of your Kts in these situations. The advance of QP to Q5 is not justifiable before the mid-game, except in connection with an accidental line of attack; and this advance is usually much less seldom advisable than that of KP to K5.

(*f*) **KP at K4** is, as a rule, the first foundation stone that you lay in building your open primary base. Its advance another step is a menace that the adversary must guard against, but you must not hurry the advance, inasmuch as the threat is frequently more effective than its execution. KP–K5 is not essentially a manœuvre of minor tactics, but is a play that appertains properly to the mid-game; and seldom should the move be made earlier, except as an accompaniment of an accidental line of attack, when it may be very powerful. If the adversary attempts to exchange or dislodge KP by means of QP–Q4 or KBP–KB4, you have the choice of three replies — to capture QP or KBP with KP at once, to advance KP to K5, or to maintain KP at K4 by the support of other pieces; of these three methods the last is by far the best, if the exigencies of the situation permit you to adopt it, and the second is the least frequently advisable. It has been stated in a note to the second illustrative game (p. 79), that the advance of QP to Q4 by Black, if it can be made without material loss, and if it is made judiciously and at the proper moment, nearly always turns the game in his favor; this is on account of the disturbance of White's KP, which, therefore, White must strive to prevent or counteract, either by rendering Black unable to advance QP to Q4 without material loss, or else by so sup-

porting K P that an attack upon it will be of no avail. The removal of K P before castling is dangerous, because it permits the operation of an adverse radius of offence against K along the vertical toward K 1.

(*g*) **K B P at K B 4** occupies the best post for offensive purposes that it can occupy in the open game, after castling (K R). By its advance K R is released, and if its exchange can be effected K R will operate a radius of offence against K B 7, the most vulnerable point in the objective plane. At the same time, in conjunction with Q Kt at K B 3, it covers White's own position on the K's side. It contemplates, in the mid-game, the further advance of K B P to K B 5 and K B 6, supported by K P and superior pieces; and the successful accomplishment of this advance almost invariably means the winning of the game. K B P and Q P coöperate with each other, so as to secure, by the exchange of one, the posting and maintenance of the other in the fourth horizontal. It is a common practice of the first player, therefore, to play K B P – K B 4 as the second move of the game, whereupon, if Black reply with K P × K B P, White may speedily establish Q P at Q 4, and, whether Black effects the capture or not, White obtains an immediate attack, against which the defence is very difficult; nevertheless, this theory is opposed to so early an advance of K B P, which, as we have said, should be delayed until after castling (K R).

(*h*) **K Kt at K 2** supports Q B P at Q B 3, Q P at Q 4 and K B P at K B 4, and contemplates K Kt – K Kt 3 early in the mid-game; its most important purpose, however, is the support of Q P at Q 4, which point it may occupy in the event of the exchange of Q P. K 2 is the proper post for K Kt: this piece must be developed very early in the opening so as to permit castling (K R); if it is brought out at K B 3, it obstructs the advance of K B P, and its establishment at K R 3 is not only ineffective, but positively harmful, as it immediately becomes exposed to the radius of offence of the adverse Q B. In order not to obstruct K B, the move of K Kt – K 2 must naturally be made subsequently to that of K B – Q 3.

(*i*) **Q Kt at K B 3** occupies the post that is in common practice assigned to K Kt, but which properly belongs to Q Kt, because the development of Q Kt may be delayed until after the advance of K B P, whereas that of K Kt may not. However, Q Kt should be moved to Q 2 as early as practicable, in order that it may cover the K's wing at K B 3, even before the advance of K B P, if necessary, in the event of an adverse assault. The functions of Q Kt at K B 3, besides covering the K's wing, are to support Q P and attack the adverse K P, and contemplating one of the mid-game moves of Q Kt – K R 4, Q Kt – K Kt 5, or Q Kt – K 5. Q Kt, as well

as K Kt, may occupy Q 4 if Q P is removed. A very valuable property of the two Kts is that they support each other when one of them has replaced Q P at Q 4, and the other is at its proper post. In order to get Q Kt to K B 3, you must move it first to Q 2, and in order not to obstruct Q B you must move Q B to K 3 before Q Kt to Q 2. In regard to our plan of Kt development, the authors desire it to be understood that they do not altogether condemn the ordinary method of playing K Kt – K B 3, Q Kt – Q B 3, and Q Kt – K 2, but consider it theoretically inferior to the method which they recommend.

(*j*) **K B at Q 3** supports K P and contemplates, in the mid-game, by the advance or exchange of K P, the operation of a radius of offence against K R 7, which point, after Black has castled (K R), is in the objective plane. It also prevents the entrance of an adverse radius of offence along the K B's major diagonal toward K B 1, but the diagonal along which its force is the most valuable and efficient is the Q Kt's major diagonal; for which reason, you will observe and remember, K B may be advantageously posted, in the final condition of the primary base, either at Q B 2 or Q Kt 1, though not so advantageously as at Q 3.

(*k*) **Q B at K 3** occupies the only point to which it may be effectively deployed in the opening, unless by the exchange of Q P or

K B P it may replace one of those Ps at Q 4 or K B 4. The common error of playing Q B – K Kt 5 early in the game, we have already treated at length in a note on the first illustrative game (see p. 61). Q B at K 3 supports K B P and Q P, or another piece at the latter point; or, if Q 4 is unoccupied, it repels any radius of offence directed along the K Kt's major diagonal toward K Kt 1. Concerning the combined value and the respective values of the two B's, and the inadvisability, in general, of exchanging one of them, we have already made some observations (p. 62), which we need not repeat here; but we do again urge the student always to bear in mind the value of the combined Bs, and, having both on the board, to permit the exchange of one of them only when by so doing he will obtain an advantage in position that outweighs the loss of material. An instance of the latter contingency, which may possibly arise in the construction of the present primary base, will be explained in connection with the open primary base 4 A (p. 155).

(*l*) **K R at K B 1** exercises an offensive force in the direction of the objective plane; it becomes extremely effective after the exchange of K B P, and supports the advance of that P, both on its initial move and afterward, when, in the mid-game, it may be thrown still further forward to K B 5 and K B 6. For the purpose of an accidental

line of attack in the opening K R may be moved to K 1, but for the legitimate purposes of the opening that point is better occupied by Q R than by K R. As R is, in general, most effective when it occupies the base of an open vertical, — that is, a vertical from which the kindred P has been removed; it may, therefore, be frequently advisable to deploy the Rs in the opening, from their usual posts, in order to command such open verticals. The most important occasion for this manœuvre is the absence of both Q P and K P, when K R should be posted at K 1, and Q R at Q 1. It may be stated also, that in the event of the opening of the K Kt's vertical, which may occur through injudicious play on the part of the adversary, the strongest post for K R, after the removal of K to K R 1, is K Kt 1.

(*m*) **Q R at K 1** exercises an offensive force in the direction of the objective plane previous to the adverse K being castled (K R), and supports the centre of the kindred position both for defence and in contemplation of offensive operations in the mid-game. If Q P has been exchanged, Q R should be posted at Q 1 instead of K 1. Another excellent post for Q R, if Q Kt P has been exchanged, is at Q Kt 1. Q R, having been developed at K 1, may be moved early in the mid-game to K 2; and then the Rs may be doubled, either on the K B's or

on the K's vertical, by following, accordingly, with Q R to K B 2 or K R to K 1.

(*n*) **Q is best posted at Q 2,** operating radii of defence in support of Q Kt P, Q B P, Q P and K B P, and being itself protected by Q B P, Q P and K B P from the attack of adverse radii of offence. This most powerful piece may not with impunity be exposed to the attack of the adverse pieces, and it is too valuable to be exchanged for any one of them except the adverse Q itself, and when attacked by the adversary it must ordinarily retreat at the cost of time. Q should, as a rule, support, rather than lead, the attack; and for this purpose it cannot be better posted than at Q 2.

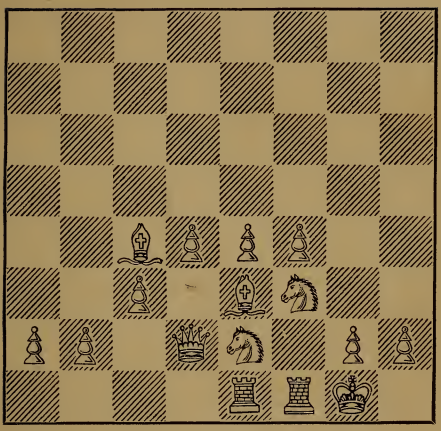
The perfect theoretical order of moves in the construction of the open primary base 1 A, from which, however, deviation will be rendered necessary by the adversary's play, is: 1. K P – K 4; 2. Q P – Q 4; 3. Q B P – Q B 3; 4. K B – Q 3; 5. K Kt – K 2; 6. Castles (K R); 7. Q B – K 3; 8. Q Kt – Q 2; 9. K B P – K B 4; 10. Q Kt – K B 3; 11. Q – Q 2; 12. Q R – K 1.

The open primary base 1B (Fig. 34) differs from the preceding (see p. 129) only in that it contains the second instead of the first open B unit; that is, K B is posted at Q B 4 instead of at Q 3.

The functions of all the pieces except K B are the same in this primary base as

FIG. 34.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 1 B.

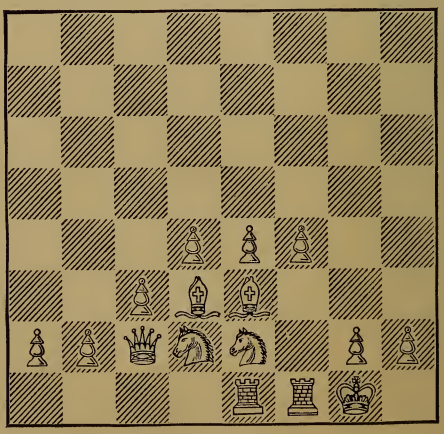
they are in 1 A. **KB at QB4** operates a radius of offence against the objective plane both before and after Black has castled (K R), and for the same purpose it may be posted with no less effect at Q Kt 3. If, however, in the position of Fig. 34, K B be forced to retreat, it should be moved, not to Q Kt 3, but to Q 3, thus perfecting the primary base 1 A. The defects of K B at Q B 4 are three: namely, the B is unsupported; it is subject to the attack of the adverse Q P; and it leaves K P without the support, which, at Q 3, K B affords.

The perfect theoretical order of moves in the construction of this primary base is: 1. KP – K4; 2. QP – Q4; 3. QBP – QB3; 4. KB – QB4; 5. KKt – K2; 6. Castles (KR); 7. QB – K3; 8. QKt – Q2; 9. KBP – KB4; 10. QKt – KB3; 11. Q – Q2; 12. QR – K1.

The open primary base 1C (Fig. 35) differs from 1A in that it contains the second instead of the first open Kt unit, and the second instead of the first open Q unit; that is, QKt is posted at Q2 instead of at KB3; and Q at QB2 instead of at Q2.

FIG. 35.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 1 C.

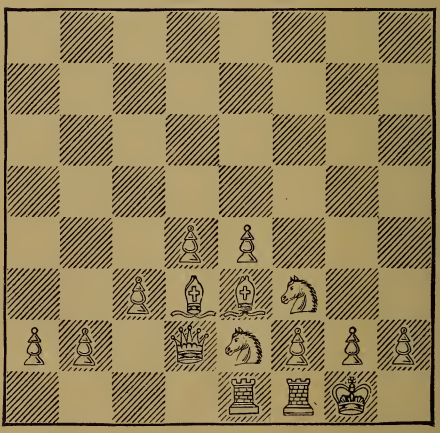
Like the preceding primary base, this one is to be regarded as an incomplete form of 1 A, although it possesses different properties, the chief of which is that in this primary base K P is more strongly supported than it was in 1 A. Its chief defects are the undefended Q B and the less securely protected Q. **Q at Q B 2** is strongly posted for the mid-game on account of its support of K B in directing radii of offence toward K R 7, a point in the objective plane, but this advantage is more than offset by the defects of the position. The student must remember that in the opening of the game the first player's energies are demanded for the support of the centre of the position, and chiefly for the support of Q P at Q 4; and for this purpose the open primary base 1 A is obviously superior to 1 C.

The perfect theoretical order of moves in the construction of this primary base is: 1. K P – K 4; 2. Q P – Q 4; 3. Q B P – Q B 3; 4. K B – Q 3; 5. K Kt – K 2; 6. Castles (K R); 7. Q B – K 3; 8. Q Kt – Q 2; 9. Q – Q B 2; 10. Q R – K 1; 11. K B P – K B 4. It is somewhat easier to approximate to this formation than to 1 A or 1 B, because the advance of K B P may be delayed until the last move. By now playing 12. Q Kt – K B 3 and 13. Q – Q 2, we obtain the perfect formation.

The open primary base 2 A (Fig. 36) differs from 1 A in that it contains the second instead of the first open P integral; that is, KBP is posted at KB2 instead of at KB4.

FIG. 36.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 2 A.

This is a very powerful position, whose only defect, as compared with the perfect formation, is the confinement of KR. Its further development in the mid-game may be effected by the moves QKt – K5 and KBP – KB4, after which the position is the same as that which most commonly results from the open primary base 1 A by means of

the move QKt – K5: the objection that was made (p. 138) to the development of KKt at KB3 does not apply to this form of primary base, but the objection that was made to the development of QKt by way of QB3 does apply. It is better, therefore, to consider the Kt unit even here, as well as in the preceding primary bases, as formed by the moves KKt – K2, QKt – Q2 and QKt – KB3, rather than by KKt – KB3, QKt – QB3 and QKt – K2.

The perfect theoretical order of moves in the construction of this primary base is: 1. KP – K4; 2. QP – Q4; 3. QBP – QB3; 4. KB – Q3; 5. KKt – K2; 6. Castles (KR); 7. QB – K3; 8. QKt – Q2; 9. QKt – KB3; 10. Q – Q2; 11. QR – K1.

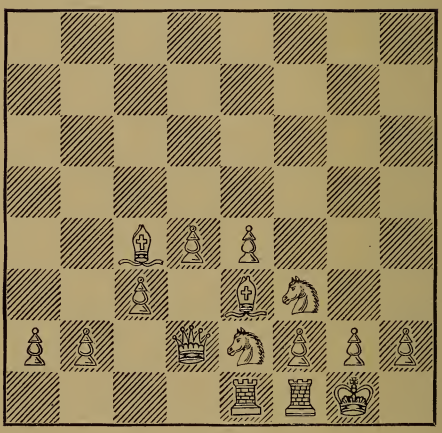
The open primary base 2B (Fig. 37), differs from the foregoing only in that it contains the second instead of the first open B unit; that is, KB is posted at QB4 instead of at Q3.

The observations previously made (p. 142) on KB at QB4 apply here.

The perfect theoretical order of moves in the construction of this primary base is: 1. KP – K4; 2. QP – Q4; 3. QBP – QB3; 4. KB – QB4; 5. KKt – K2; 6. Castles (KR); 7. QB – K3; 8. QKt – Q2; 9. QKt – KB3; 10. Q – Q2; 11. QR – K1.

FIG. 37.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 2 B.

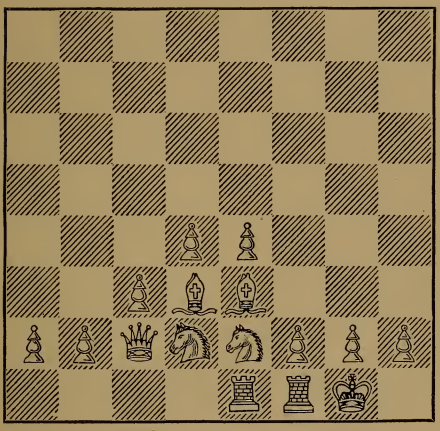
The open primary base 2 C (Fig. 38) differs from 2 A in that it contains the second instead of the first open Kt unit, and the second instead of the first open Q unit; that is, Q Kt is posted at Q 2 instead of at K B 3, and Q at Q B 2 instead of at Q 2.

The observations previously made (p. 145) on Q Kt at Q 2 and Q at Q B 2 apply here.

The perfect theoretical order of moves in the construction of this primary base is: 1. K P – K 4; 2. Q P – Q 4; 3. Q B P – Q B 3; 4. K B – Q 3; 5. K Kt – K 2; 6. Castles (K R); 7. Q B – K 3; 8. Q Kt – Q 2; 9. Q – Q B 2; 10. Q R – K 1.

FIG. 38.

(*Black.*)



(*White.*)

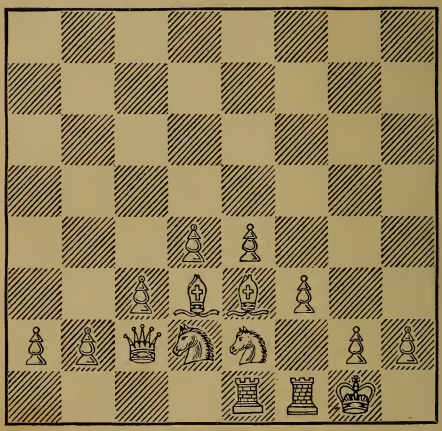
OPEN PRIMARY BASE 2 C.

The open primary base 3 (Fig. 39) is most similar to 1 C and 2 C, from which it differs only in that it contains the third instead of the first or second open P integral; that is, K B P is posted at K B 3 instead of at K B 4, as it is in 1 C, or at K B 2, as it is in 2 C.

In the observations upon the third open P integral (p. 109) we said all that need be said concerning **K B P at K B 3**. This formation is the strongest possible for defensive purposes. It may be converted into the open primary base 1 C by the move K B P – K B 4.

FIG. 39.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 3.

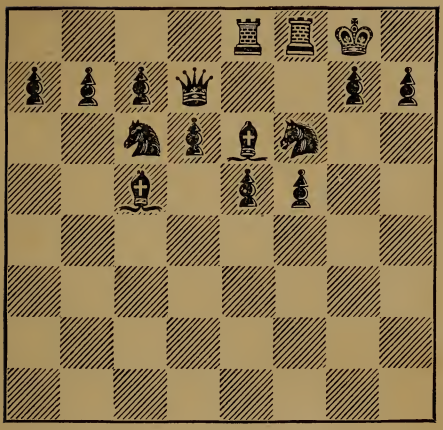
The perfect theoretical order of moves in the construction of this primary base is: 1. K P – K 4; 2. Q P – Q 4; 3. Q B P – Q B 3; 4. K B – Q 3; 5. K Kt – K 2; 6. Castles (K R); 7. K B P – K B 3; 8. Q B – K 3; 9. Q Kt – Q 2; 10. Q – Q B 2; 11. Q R – K 1.

The open primary base 4 A (Fig. 40) is of an entirely different nature from any of the foregoing, and we shall therefore treat it in detail as we did 1 A.

This primary base is the most efficient formation that the second or defending player can usually obtain in the open game. Its general

FIG. 40.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 4 A.

purpose is a counter-attack, strong and accurate, not in the opening, but early in the mid-game. It belongs properly to the second player, as the primary bases already described belong properly to the first. If the first player adopts this formation, the second player is frequently able to obtain one of the primary bases that belong properly to the first, and thereby to obtain an advantage in the opening. In using the board and men in connection with Fig. 40, the student should have the black pieces toward him, and regard himself as the second player. The functions of the several pieces in this primary base are as follows : —

(*a*) **Q R P, K P, K B P, K Kt P, K R P, K R, Q R and Q** exercise essentially the same functions here that they do in the open primary base 1 A (cf. pp. 130–142).

(*b*) **Q Kt P remains unmoved** both as a support for Q Kt at Q B 3 and in order to maintain the integrity of the Q's wing Ps, the disturbance of which weakens the general P line. If the adversary captures your Q Kt with his K B or one of his Kts, as he may sometimes do, if he adopts an inferior form of opening, or if he precipitates the attack of the mid-game, you should as a rule recapture with the Q Kt P; the doubled P on the Q B's vertical is not then a disadvantage, for it strengthens the centre of the position and leaves the open Q Kt's vertical as an avenue through which you may advantageously operate the force of Q R.

(*c*) **Q B P remains unmoved** as the base of the third salient, in order to support Q P at Q 3. If the adversary gives you an opportunity to adopt a superior form of primary base, you may prepare for the advance of Q B P one step by moving Q Kt to K 2.

(*d*) **Q P at Q 3** supports K P, and should generally replace it if the adversary captures K P with Q P or K B P. If, however, you can post a piece at K 4 in place of K P, without losing time by having to withdraw it, you must obtain an advantage. You should advance Q P one step further, to Q 4, as soon

as the adversary affords you an opportunity to do so without the risk of material loss. If you can effect this advance, and either before or afterward post Q B P at Q B 3, with Q Kt at K 2, you will obtain a position that is identical with the open primary base 1 B (Fig. 34); but you should remember with reference to this manœuvre what was said (p. 106) in regard to the use of Q P and Q B P in the construction of the first open P integral.

(*e*) **K Kt at K B 3** exercises the same functions that Q Kt at K B 3 does in the preceding primary bases, except that instead of supporting Q P at Q 4, it merely directs a radius of defence upon that point, thus providing for the future advance of Q P if a favorable opportunity arises. The student will readily perceive that K Kt must be posted at K B 3 before castling (K R), and after the advance of K B P to K B 4; in this form of opening, therefore, it is necessary to advance K B P before castling, and this circumstance presents the most considerable difficulty that arises in the construction of this primary base, in which the position of K B P is the chief offensive feature.

(*f*) **Q Kt at Q B 3** defends K P, and intercepts an adverse radius of offence directed toward Q 2 and K 1 along the K's major diagonal; but its most important function is to hinder the advance of White's Q P two

steps, by operating a radius of offence against Q 5. In the event of an accidental line of attack on the Q's side, Q Kt may be played to Q R 4 or Q Kt 5; but its natural development in the mid-game is by way of K 2 to K Kt 3. As already implied in the observations on Q B P, you should move Q Kt to K 2 even in the opening, if you find an opportunity for the establishment of the first open P integral by means of the moves Q B P – Q B 3 and Q P – Q 4.

(*g*) **K B at Q B 4** occupies an offensive post, and plays an important part in the counter-attack contemplated in this form of primary base, as it does in the attack in the open primary base 1 B (cf. p. 143); but it also coöperates with K P and Q Kt to hinder the establishment of the adverse Q P or an adverse superior piece at Q 5, in which respect it is an essential in the defensive operations of the position. At Q Kt 3 it is equally effective, both for offensive and for defensive purposes.

(*h*) **Q B at K 3** is even more important for the defence than for the attack (cf. p. 139), as it is the only available means of repelling an adverse radius of offence along the K Kt's major diagonal toward K Kt 1, the position of K after castling (K R). If, in the construction of the primary base, White exchanges one of his superior pieces (generally K B) for your Q B at K 3, you should recap-

ture with K B P, thus strengthening the centre of your position and opening the K B's vertical for K R; even if White's K B is already posted at your Q B 5, you should move Q B to K 3, offering the exchange, and then, in general, you should maintain your position, allowing the adversary to make the first capture if he so desires. In order to be able securely to post Q B at K 3 it will be advisable for you to hold back K B P until after the development of Q B.

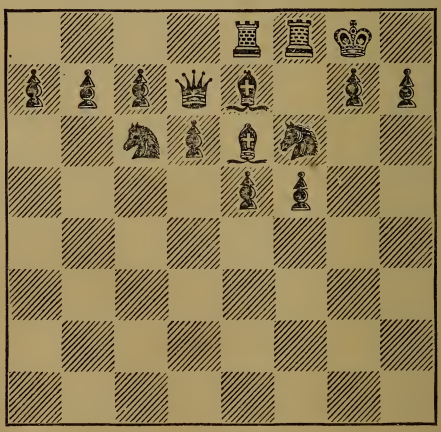
(*i*) In regard to the position of **Q at Q 2**, where it supports the contingent advance of Q P to Q 4, it is well that the student should be warned against the posting of Q at K 2, where it obstructs the contingent transfer of Q Kt to that point. Moreover, it is wrong in principle to post Q at K 2 before castling (K R), because in that position it is exposed to the danger of being pinned (cf. p. 61) in front of K by one of the adverse Rs; it may be necessary to develop Q early in this form of opening, so as to support Q B at K 3, and Q must therefore be posted at Q 2, and not at K 2.

The perfect theoretical order of moves in the construction of the open primary base 4 A is: 1. K P – K 4; 2. Q Kt – Q B 3; 3. K B – Q B 4; 4. Q P – Q 3; 5. Q B – K 3; 6. Q – Q 2; 7. K B P – K B 4; 8. K Kt – K B 3; 9. Castles (K R); 10. Q R – K 1.

The open primary base 4 B (Fig. 41) differs from the foregoing (4 A) only in that it contains the third instead of the second open B unit; that is, K B is posted at K 2 instead of at Q B 4.

FIG. 41.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 4 B.

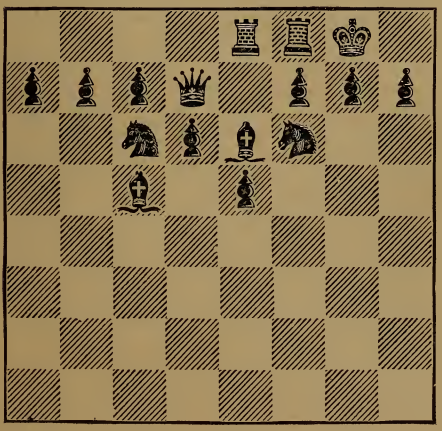
In this formation K B occupies a purely defensive post, and besides this detail of inferiority the primary base is comparatively defective because Q Kt cannot immediately be moved to K 2; on the other hand, by deploying K B to K 2, the player is enabled to complete the salient much earlier in the opening than he can in the open primary base 4 A.

The perfect theoretical order of moves in the construction of this primary base is: 1 KP – K4; 2. QP – Q3; 3. QKt – QB3; 4. QB – K3; 5. Q – Q2; 6. KB – K2; 7. KBP – KB4; 8. KKt – KB3; 9. Castles (KR); 10. QR – K1.

The open primary base 5 A (Fig. 42) differs from 4 A in that it contains the fifth instead of the fourth open P integral; that is, KBP is posted at KB2 instead of at KB4.

FIG. 42.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 5 A.

This formation is essentially defensive, and its properties are clear from what was said

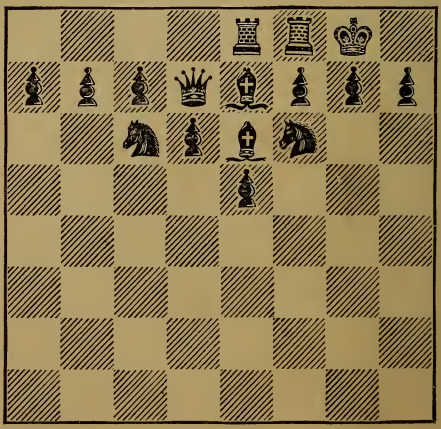
in reference to the open primary base 4 A. The position is more easily obtained than any of the foregoing primary bases.

The perfect theoretical order of moves in the construction of this primary base is: 1. KP – K4; 2. QKt – QB3; 3. KB – QB4; 4. QP – Q3; 5. KKt – KB3; 6. Castles (KR); 7. QB – K3; 8. Q – Q2; 9. QR – K1.

The open primary base 5B (Fig. 43) differs from the foregoing (5 A) in that it contains the third instead of the second open B unit; that is, KB is posted at K2 instead of at QB4.

FIG. 43.

(*Black.*)



(*White.*)

OPEN PRIMARY BASE 5 B.

This formation, like 5 A, is purely defensive, and its properties need no further explanation. It is the most easily constructed and the least efficient of all the open primary bases. For all that, however, the student is asked to remember that it is a thoroughly scientific position and the basis for a strong defence, even against the most powerful adverse play. Having obtained this primary base, the second player may aim to develop the position in the mid-game by the moves Q P – Q 4, K B – Q 3, Q Kt – K 2, Q B P – Q B 3, K Kt – K 5, and K B P – K B 4, thus arriving at the same position that arises from the open primary base 1 A after the mid-game move, Q Kt – K 5.

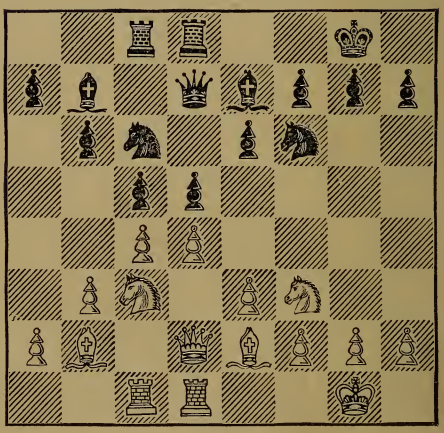
The perfect theoretical order of moves in the construction of this primary base is: 1. K P – K 4; 2. Q P – Q 3; 3. Q Kt – Q B 3; 4. K Kt – K B 3; 5. K B – K 2; 6. Castles (K R); 7. Q B – K 3; 8. Q – Q 2; 9. Q R – K 1.

The close primary base 1 (Fig. 44) is composed of the first close P integral, the first close Kt unit, the first close B unit, the first close R unit, and the first close Q unit. It is the most efficient disposition of the forces both for attack and for defence in the close game.

The functions of the several pieces in the construction of this primary base are as follows: —

FIG. 44.

(*Black*)



(*White.*)

CLOSE PRIMARY BASE 1.

(*a*) **KRP and KKtP remain unmoved** in order to cover K and preserve the integrity of the normal P base, as in the open primary bases (cf. pp. 130, 133).

(*b*) **KBP remains unmoved** as the base of the second salient, which is the fundamental unit of the first close P integral. The advance of KBP leaves KP weak, and is attended by no favorable circumstances in this form of opening.

(*c*) **KP at K3** is the key of the general P line, as QBP at QB3 is in the primary bases of the open attack. It supports QP at Q4, closes the K's vertical and the QB's

major diagonal against the entrance of adverse radii of offence, and prevents the posting of an adverse piece at K B 4. For the purposes of minor tactics, therefore, if the adversary captures Q P it is better to recapture with a superior piece, other things being equal, than, by recapturing with K P, to withdraw that important P from its proper post; on the other hand, the player should generally avoid the isolation of a P on the Q's or the Q B's vertical, which may result from posting a superior piece in place of Q P at Q 4. It is seldom justifiable, though it is occasionally, to turn the position into an open one by advancing K P to K 4; such an advance partakes of the character rather of an accidental line of attack than of a developing move.

(*d*) **Q P at Q 4** should be maintained at that post throughout the development so long as there is no danger of the isolation of a P on the Q's or the Q B's vertical, and if the exchange of Q P for the adverse Q B P must be made, it is the first player, as a rule, who should effect the first capture. Never, except as an incident in an accidental line of attack, should Q P be advanced to Q 5. Q P at Q 4, in conjunction with K Kt at K B 3, prevents the advance of the adverse K P to the adverse K 4, and also affords support for the posting of K Kt at K 5 in the event of an accidental line of attack. Q 4

is at once the chief point of attack and the most securely guarded point in the position.

(*e*) **Q B P at Q B 4** possesses properties and functions similar to those of Q P at Q 4, but is rather of an offensive nature, while Q P at Q 4 is essentially defensive. If the exchange of Q B P for the adverse Q P must be made, it is the first player, as a rule, who should effect the first capture.

(*f*) **Q Kt P at Q Kt 3** is scarcely less important than K P at K 3; it supports Q B P, and leaves Q Kt 2 open for the occupation of Q B. Q Kt P should not be advanced to Q Kt 4 in the opening, and if Q B P is captured by the adversary it should generally be replaced by a superior piece rather than by Q Kt P; but upon this subject the student should compare what was said of K P at K 3.

(*g*) **Q R P remains unmoved** as the base of the second auxiliary salient. Its maintenance in the normal P base is enjoined upon the student. The only object of its advance is to prevent the adverse Q Kt from occupying Q Kt 4, but that is something which the player has no reason whatever to fear, if his position is properly constructed.

(*h*) **K Kt at K B 3** supports Q P and operates important radii of offence against K 5 and K Kt 5. K Kt – K 5 is the most common initial move of an accidental line of attack, or of the mid-game.

(*i*) **Q Kt at Q B 3** guards K 4 against

the entrance of an adverse piece, and operates an important radius of offence against Q 5. Its further development in the mid-game or in an accidental line of attack is naturally on the Q's side, either at Q Kt 5 or at Q R 4.

(*j*) **KB at K 2** supports K Kt at K B 3 against the possible attack of the adverse Q B. Its defensive position is superior to the offensive post at Q 3, moreover, because, at the latter point, K B would obstruct the operations of Q and K R along the Q's vertical.

(*k*) **QB at Q Kt 2** occupies essentially an offensive post, although in the opening it possesses strong defensive properties. If the Q R's diagonal can be opened, Q B operates an important radius of offence against the objective plane. It is to be observed that in the open game K B is the offensive, and Q B the defensive, B; in the close game the functions of the Bs are reversed.

(*l*) **K R at Q 1** and **Q R at Q B 1** operate force along the verticals that are most likely to be opened, by means of the exchange of Q P and Q B P. If the K's vertical is opened, K R may occupy K 1 instead of Q 1; but Q R is efficiently posted only at Q B 1, in order to control the Q B's vertical.

(*m*) **Q at Q 2** occupies the only available post open for that piece. At Q B 2 or Q 3 Q would be in danger of attack by the ad-

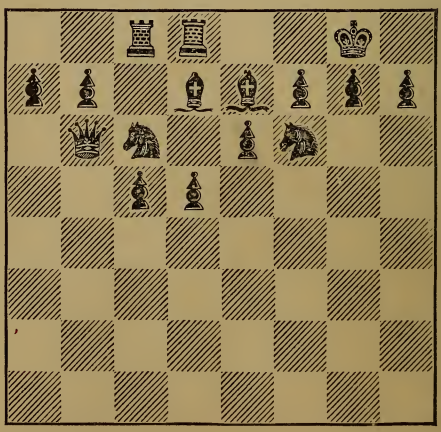
verse Q Kt. At Q 2, however, Q and K R coöperate in the most effective manner for attack and defence along the important Q's vertical, and Q is covered by kindred pieces from the assault of any adverse force.

The perfect theoretical order of moves in the construction of this primary base is: 1. Q P–Q 4; 2. K P–K 3; 3. K Kt–K B 3; 4. K B–K 2; 5. Castles (K R); 6. Q B P–Q B 4; 7. Q Kt P–Q Kt 3; 8. Q Kt–Q B 3; 9. Q B – Q Kt 2; 10. Q – Q 2; 11. Q R–Q B 1; 12. K R–Q 1.

The close primary base 2 (Fig. 45) differs from the foregoing (1) in that it con-

FIG. 45

(*Black.*)



(*White.*)

CLOSE PRIMARY BASE 2.

tains the second instead of the first close P integral, the third instead of the first close B unit, and the third instead of the first close Q unit; that is, Q Kt P remains unmoved instead of being posted at Q Kt 3, Q B is posted at Q 2 instead of at Q Kt 2, and Q is posted at Q Kt 3 instead of at Q 2.

This close formation yields a safe defence and an effective counter-attack against the open attack of the first player. The functions of Q Kt P, Q B and Q, whose positions differ from their positions in the close primary base 1, are as follows: —

(*a*) **Q Kt P remains unmoved** in order to permit Q to occupy Q Kt 3 and support Q B P in an offensive manner.

(*b*) **Q B** is posted at the only available point, and may later occupy the strong defensive post at K 1, thus releasing the force of K R for operation along the Q's vertical.

(*c*) **Q at Q Kt 3**, together with Q Kt at Q B 3, supports the attack of Q B P upon the point Q 5, which in this form of opening is usually occupied by the adverse Q P. If White captures Q B P with Q P, K B recaptures, and becomes strongly posted for attack at Q B 4. If White so thoroughly supports his Q P that its exchange is inadvisable, Black may advance Q B P to Q B 5 as the initial move of an attack on the Q's side in the mid-game.

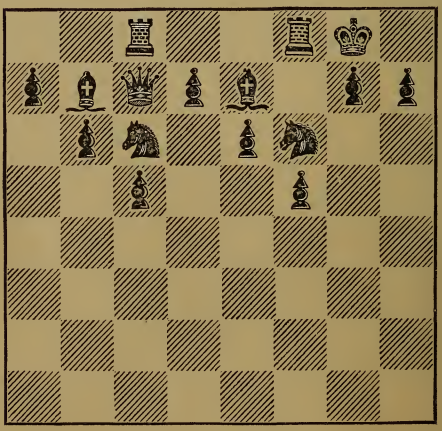
The perfect theoretical order of moves in

the construction of this primary base is: 1. KP–K3; 2. QP–Q4; 3. KKt–KB3; 4. KB–K2; 5. Castles (KR); 6. QBP–QB4; 7. QKt–QB3; 8. Q–QKt3; 9. QB–Q2; 10. QR–QB1; 11. KR–Q1.

The close primary base 3A (Fig. 46) is composed of the third close P integral, the first close Kt unit, the first close B unit, the second close R unit, and the second close Q unit.

FIG. 46.

(*Black.*)



(*White.*)

CLOSE PRIMARY BASE 3 A.

The purpose of this formation in the close game is a counter-attack, which, from the nature of the P line, containing, as it does,

no angle of resistance, is hazardous, and, though strong, scientifically defective. It is against the adverse K's side that the black force is concentrated, and the main elements of strength of the position are the advanced K B P, with K R supporting it; the open Q Kt's major diagonal, controlled by **Q at Q B 2**; and the long range of Q B, after the removal of Q Kt from Q B 3, along the open Q R's diagonal. On the other hand, the chief defective element of the position is the weak Q P, whose advance to Q 4 would at once obstruct the offensive force of Q B and weaken K P.

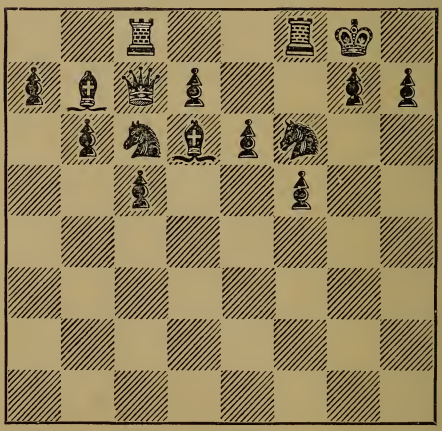
The perfect theoretical order of moves in the construction of this primary base is: 1. K B P – K B 4; 2. K P – K 3; 3. K Kt – K B 3; 4. K B – K 2; 5. Castles (K R); 6. Q B P – Q B 4; 7. Q Kt P – Q Kt 3; 8. Q Kt – Q B 3; 9. Q B – Q Kt 2; 10. Q R – Q B 1; 11. Q – Q B 2.

The close primary base 3B (Fig. 47) differs from the foregoing (3 A) only in that it contains the second instead of the first close B unit; that is, K B is posted at Q 3 instead of at K 2.

For offensive purposes this formation is even stronger, and for defensive purposes even weaker, than 3 A. **K B at Q 3** co-operates powerfully with **Q at Q B 2** in the direction of radii of offence against K R 7, a point in the objective plane after the adverse K

FIG. 47.

(*Black.*)



(*White.*)

CLOSE PRIMARY BASE 3 B.

has been castled (K R); but, at the same time, K B is not adequately supported by Q alone in so exposed a position as that at Q 3, where K B can neither be defended nor covered by a kindred P; and, besides, the advance of Q P, which may become necessary for the defence, is obstructed by K B at Q 3.

The perfect theoretical order of moves in the construction of this primary base is: 1. K B P – K B 4; 2. K P – K 3; 3. K Kt – K B 3; 4. Q B P – Q B 4; 5. Q – Q B 2; 6. K B – Q 3; 7. Castles (K R); 8. Q Kt P – Q Kt 3; 9. Q Kt – Q B 3; 10. Q B – Q Kt 2; 11. Q R – Q B 1.

We have now given all the general information that is necessary to enable the student to understand the construction and the aims of the several primary bases, and in the illustrative games that follow we shall make such observations upon the details of minor tactics as our space may permit, together with such remarks upon the play of the mid-game as may be justified by the limitations of an elementary treatise.

In conclusion the authors present the following

GRAND LAW OF MINOR TACTICS:

If, in the opening of a game of chess, either player adopts, by choice or of necessity, any formation — unit, integral or primary base — which properly belongs to the other player, the incident is favorable to Black.

APPENDIX.

ILLUSTRATIVE GAMES.

Game 1.

THE first game that we present is the concluding *partie* of the match between Messrs. Paul Morphy and Adolph Anderssen, which was played in Paris in December, 1858. It illustrates the open primary base 1 A and an approximately correct method of obtaining that formation.

White (*Mr. Morphy*). Black (*Mr. Anderssen*).

1. KP – K4. Indicating his intention to institute an attack by means of the establishment of one of the open primary bases that belong to the first player (cf. p. 136).

1. KP – K3. Preparing to oppose the open attack with the close counter-attack by means of the establishment of the close primary base 2 (cf. p. 164).

2. QP – Q4. Seizing the opportunity to form the first supporting parallel (cf. remarks on advance of Q P in the first open P integral). This unit of the P integral is gen-

erally, of all the units in its composition, the most difficult to establish and maintain, but White's purpose in the present game is easily effected on account of Black's inferior method of defence.

2. K Kt P – K Kt 3. Radically wrong in principle; the K's extreme wing Ps (K Kt P and K R P) *must not* be disturbed in the opening (cf. p. 160).

3. K B – Q 3. Although the establishment of the first open B unit before the completion of the first salient, by the advance of Q B P one step, is permissible in this instance, the completion of the salient at once is technically correct (cf. p. 142).

3. K B – K Kt 2. This method of deploying K B is called a "*fianchetto*." It forms a part of no scientific B unit, because, first, it necessitates the weakening of the K's wing by the advance of K Kt P, and secondly, it withdraws K B from its major diagonal, along which, in the close formations, it exercises its normal functions (cf. p. 163). In this particular case, moreover, it renders impracticable the proper development of the second close P integral (see note on Black's next move).

4. Q B – K 3. Completing the first open B unit.

4. Q B P – Q B 4. The uncovered point at Q 3 (cf. p. 131) and the separation of the Q's wing Ps created by

this premature advance are as unscientific as Black's plan of posting K B, because, with K B removed from its proper diagonal, the points Q 3 and Q B 4 are left totally unguarded. Furthermore, Black's plan allows White unrestrainedly to establish a nearly perfect primary base, and, once established, this all-powerful formation is bound to win with the exercise of ordinary care by the first player; it is logically certain, therefore, that, against proper play on the part of the adversary, Black has already a lost game.

5. Q B P – Q B 3. Completing the first salient and the second open P integral.

5. Q B P × Q P. Compelled now to make this exchange, Black's weakness in the centre is thereby intensified.

6. Q B P × P. White's two perfect units (the first supporting parallel and the first open B unit), taken in conjunction with Black's weakness in the centre, render the advantage of the former the more manifest. White recaptures with P instead of B in order to avoid the exchange of his well-posted Q B for the adverse ill-posted K B.

6. Q Kt – Q B 3.

7. K Kt – K 2. Entirely in harmony with our theory, which demands the posting of K Kt at K 2, if possible, instead of at K B 3 (cf. p. 138).

7. K Kt – K 2. Black has thus far persisted in his original plan of

attempting to establish, though in an incorrect manner, the close primary base 2, and now the consistent post for K Kt is at K B 3, giving the first close Kt unit, which properly enters into this formation. He changes his plan, however, contemplating the advance of K B P one step. There is but little more to be said concerning Black's play, for he strives in vain to relieve his embarrassment.

8. Castles (K R). 8. Castles (K R).

9. Q Kt – Q B 3. A feint against the weakness of the adverse centre, threatening Q Kt – Q Kt 5 or Q P – Q 5. White plays thus, moreover, so as to leave the point Q 2 open for the occupation of Q, which cannot be posted at Q B 2, forming the second close Q unit, because at that point Q would be subject to the attack of the adverse Q R along the open Q B's vertical. Nevertheless, although White's strategic plan has its advantages, it is very doubtful whether it is not inferior to the straightforward establishment of the first open Kt unit by means of Q Kt – Q 2 and Q Kt – K B 3 (cf. p. 138), after K B P – K B 4. While the game is hereafter won in the ending, it might be won more speedily in the mid-game, if White were consistently to pursue the normal plan of developing Q Kt at Q 2, afterward reinforcing the K's side attack with that piece, instead of leaving it comparatively idle on the Q's wing.

9. QP – Q4. Necessary, to prevent the advance of the adverse QP to Q5 and Q6, which would plainly break Black's position asunder in the centre.

10. KP – K5. This advance at least temporarily locks up the forces on Black's Q's side, and cuts off the action of his K B against White's weak Q P. White's development is so nearly complete that any attempt by the adversary to break his centre must still further weaken the adverse K's side and improve White's opportunity for offensive operations against the objective plane.

10. KBP – KB3. Black immediately essays to free himself from the pressure of the attack upon his K's side.

11. KBP – KB4. 11. KBP × KP.

12. KBP × P. 12. QRP – QR3.

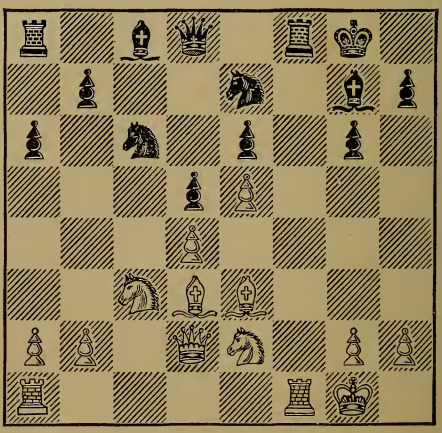
Although the loss of time and weakening of the Q's wing entailed by this move are apparently necessitated by the adverse threat of Q Kt – Q Kt 5 and Q Kt – Q6, still, it is questionable if Q Kt at Q 6 would be so effective as Q Kt at K R 4, whither it might have been moved, by way of K B 3, if White had played 9. Q Kt – Q 2.

13. Q – Q2. Completing the establishment of the essential units of the primary base, with a winning position. It is unnecessary to move Q R, so as to form the first open R unit; it is properly kept at Q R 1 until it may advantageously be played to K B 1, to

replace K R (see move 19). We present a diagram of the situation, showing White's primary base approximately perfected (cf. Fig. 33, p. 125).

FIG. 48.

(*Black.*)



(*White.*)

13. Q Kt – Q Kt 5.

14. Q B – K Kt 5. This move initiates the mid-game.

14. Q Kt × K B.

15. Q × Q Kt. **15. Q B – Q 2.**

16. Q – K R 3. Directing radii of offence against K R 7, a point of the objective plane, and K 6, the latter being merely a feint against that uncovered point.

16. Q – K 1.

17. K Kt – K Kt 3. **17. Q R – Q B 1.**

18. K R × K R ch. **18. Q × K R.**

19. Q R – K B 1. Gaining time by attacking the adverse Q with a piece of less potential value, and directing a second radius of offence against the objective plane. In this game, as in the others of the open class that we give for purposes of illustration, the student's attention is earnestly called to the manner in which *radii of offence are always operated against the objective plane in the winning process*, whether the result is actual checkmate or only the gain of material sufficient to decide the issue. It is to be noted, with reference to White's 18th and 19th moves, that he has demolished a portion (K R) of the adversary's defensive force, without diminishing the aggregate of force that he operates against the adverse position.

19. Q – K 1.

20. Q – K R 4. **20. K Kt – K B 4.**

21. K Kt × K Kt. **21. K Kt P × K Kt.**

22. Q R – K B 3. **22. Q B – Q Kt 4.**

23. Q R – K Kt 3. Preparing to open another radius of offence against the objective plane by the removal of Q B from the K Kt's vertical.

23. Q R – Q B 2. Directing a radius of defence toward K Kt 2, which is about to become the focus of White's attack.

24. Q B – K B 6. White now has three radii of offence acting upon the objective plane.

24. K B P – K B 5. A futile attempt to relieve the pressure upon his position at the expense of a P; but nothing can be done to save the game: *e. g.*, if 24. Q – K B 1; 25. Q – K R 6, 25. K – K R 1; 26. Q R × K B, 26. Q R × Q R; 27. Q Kt × Q B, 27. Q R P × Q Kt; 28. Q B × Q R ch, 28. Q × Q B; 29. Q × K P, etc.

25. Q × K B P.	**25. Q – K B 1.**
26. Q Kt × Q B.	**26. Q R P × Q Kt.**
27. Q – K R 6.	**27. K – K R 1.**
28. Q R × K B.	**28. Q R × Q R.**
29. K – K B 2.	**29. K – K Kt 1.**
30. Q × Q R ch.	**30. Q × Q.**
31. Q B × Q.	**31. K × Q B.**

32. K – K B 3. Beginning the end-game.

32. Q Kt P – Q Kt 5.

33. K Kt P – K Kt 4.	**33. K – K Kt 3.**
34. K R P – K R 4.	**34. Q Kt P – Q Kt 4.**
35. K – K 3.	**35. Q Kt P – Q Kt 6.**
36. Q R P – Q R 3.	**36. Resigns.**

For the benefit of the learner it may be stated that the Black K cannot be moved from the K's side in order to defend Q Kt Ps, toward which the white K is approaching, for then the two white Ps on the K's wing would break through, and one of them would be speedily queened.

Game 2.

The second illustrative game was played by Messrs. H. E. Bird and R. B. Brien in the Birmingham (Eng.) tournament of 1858. It illustrates the effectiveness of the open primary base 1 A for the institution of a K's side attack. The method of its formation is inferior to that of the preceding game.

White (*Mr. Bird*). Black (*Mr. Brien*).

1. K P – K 4. **1. K P – K 3.**

2. Q P – Q 4. **2. Q P – Q 4.** Completing the second salient, attacking the adverse supporting parallel, and threatening to win the adverse K P. Black's play, rendering the establishment of the adverse formation as difficult as possible, is the correct course to be pursued by the second player.

3. K P × Q P. In order to maintain the supporting parallel White would have to support K P by K B at Q 3 or by Q Kt at Q B 3. Both these methods are objectionable: the former, because, after 3. K B – Q 3, 3. Q P × K P; 4. K B × P, 4. K Kt – K B 3, White must lose time to avoid the exchange of K B; the latter, because it obstructs the completion of the first salient by temporarily preventing Q B P – Q B 3. Again, the advance of K P to K 5 so early in the development is quite premature, as it becomes a point of attack before it can be adequately

supported. Therefore the third plan that he may adopt — namely, the exchange of Ps — is his best (cf. p. 136).

3. K P × P.

4. K B – Q 3. (See note on White's third move in Game 1.)

4. K Kt – K B 3. His proper course is to complete the first salient by Q B P – Q B 3, and, later, to post K Kt at K 2 if possible.

5. K Kt – K B 3. The preceding note is applicable also to White's play here.

5. K B – Q 3.

6. Castles (K R). **6. Castles (K R).**

7. Q B – K 3. **7. K R P – K R 3.**

8. K Kt – K 5. **8. K R – K 1.**

9. K B P – K B 4. **9. Q R P – Q R 3.** Not one of Black's last three moves conforms to the theory of minor tactics, and the student is warned against the commission of similar errors.

10. Q Kt – Q 2. **10. Q Kt – Q B 3.**

11. Q B P – Q B 3. **11. Q Kt – K 2.**

12. Q Kt – K B 3. **12. Q Kt – K B 4.**

13. Q B – K B 2. Retreating in order to avoid the exchange, and in such a manner as still to command the K Kt's major diagonal (cf. p. 140).

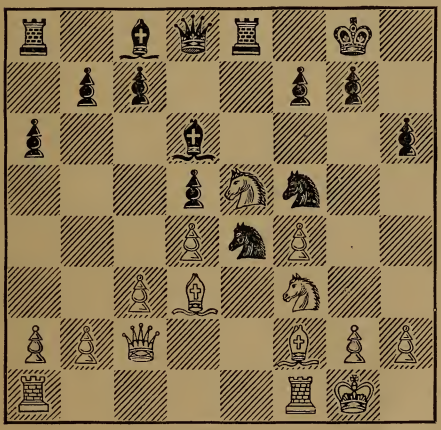
13. K Kt – K 5.

14. Q – Q B 2. Adopting the second instead of the first open Q unit, not because he is compelled to do so by the position of the

adverse K Kt, but in order to direct the Q's radius of offence against the adverse K Kt 3, which has been weakened by the advance of K R P. The primary base is now essentially complete. (See diagram).

FIG. 49.

(*Black.*)



(*White.*)

14. K B P – K B 3. This move, which, if K R P were unmoved, might be made with effect, is here utterly ruinous, because K Kt 3 now becomes an uncovered point.

15. K Kt P – K Kt 4. Initiating the mid-game. The utilization of K Kt P for offensive purposes, which is here finely illustrated, is at once one of the most delicate and one

of the most elegant manœuvres of chess strategics.

	15. K B P × K Kt.
16. K B P × P.	**16. K B – K B 1.**
17. K Kt P × Q Kt.	**17. Q B × P.**
18. Q B – K Kt 3.	**18. Q B – K R 6.**
19. K R – K 1.	**19. K Kt × Q B.**
20. K R P × K Kt.	**20. K Kt P – K Kt 4.**
21. K R – K 2.	**21. Q B – K Kt 5.**
22. K R – K B 2.	**22. Q B × K Kt.**
23. K R × Q B.	**23. K R – K 2.**

24. Q R – K B 1. White now has four radii of offence directed against the objective plane. (Cf. note on White's 19th move in Game 1.)

	24. Q – Q 2.
25. Q – K B 2.	**25. K B – K Kt 2.**
26. K B – Q Kt 1.	**26. Q – K 3.**

27. Q – Q B 2. Threatening checkmate.

	27. K B – K B 1.
28. K R – K B 6.	**28. Q – K R 6.**
29. Q – K B 2.	**29. K B – K Kt 2.**
30. K B – K B 5.	**30. Q – K R 4.**
31. K B – K Kt 6.	**31. Q – K R 6.**
32. K R – K B 7.	**32. K R × K R.**
33. K B × K R ch.	**33. K – K R 1.**

34. K P – K 6. Having secured sufficient advantage, through the breaking down of Black's means of defence, to win the game, White thus initiates the ending.

	34. K B – K B 1.
35. Q – K 3.	**35. K B – K 2.**
36. Q – K 5 ch.	**36. K – K R 2.**

37. K B – K R 5. **37. Q R – K B 1.**
38. Q R × Q R. **38. K B × Q R.**
39. K P – K 7. **39. K B – K Kt 2.**
40. K B – K Kt 6 ch. **40. Resigns.**

For, whether Black captures K B or not, White queens K P, giving check.

Game 3.

The third illustrative game was played between Messrs. Adolph Anderssen and Howard Staunton in the London tournament of 1851. It illustrates, in connection with the partial formation of the open primary base 1 A, the institution of an accidental line of attack.

White (*Mr. Anderssen*). Black (*Mr. Staunton*).

1. K P – K 4. **1. K P – K 3.**
2. Q P – Q 4. **2. K Kt P – K Kt 3.**
(Cf. Game 1.)
3. K B – Q 3. **3. K B – K Kt 2.**
4. Q B – K 3. **4. Q B P – Q B 4.**
5. Q B P – Q B 3. **5. Q B P × Q P.**
6. Q B P × P. **6. Q – Q Kt 3.** This premature development of Q, without the coöperation of other force, is one of those radical errors in minor tactics which carry with them their own condemnation.
7. K Kt – K 2. **7. Q × Q Kt P.** As a rule such a sortie of Q is indefensible, inasmuch as the gain of a P is no compensation

for the loss of time entailed and for the opportunity thus afforded to the adversary for the speedy development of his forces.

8. Q Kt – Q B 3. **8. Q – Q Kt 3.**

9. Q R – Q B 1. **9. Q Kt – Q R 3.**

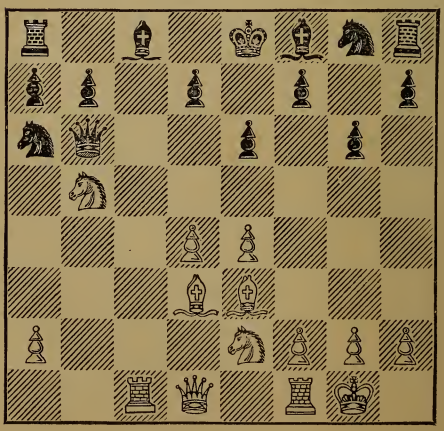
10. Q Kt – Q Kt 5. The accidental line of attack thus begun by White against the black Q's side is the direct result of his adversary's unwise deployment of Q (cf. notes on Black's 6th and 7th moves).

10. K B – K B 1. A retreat rendered necessary for the defence of the weak centre (cf. note on Black's fourth move in Game 1).

11. Castles (K R). (See diagram.)

FIG. 50.

(*Black.*)



(*White.*)

	11. Q P – Q 3.
12. Q P – Q 5. Initiating the mid-game.	
	12. Q – Q R 4.
13. Q B – Q 4.	13. K P – K 4.
14. Q B – Q B 3.	14. Q – Q 1.
15. K B P – K B 4.	15. K B P – K B 3.
16. K B P × K P.	16. K B P × P.
17. Q – Q R 4.	17. Q B – Q 2.
18. Q B – Q Kt 4.	18. K Kt – K R 3.
19. K – K R 1.	19. K Kt – K B 2.
20. Q – Q R 3.	20. Q Kt – Q B 4.
21. Q Kt × Q P ch.	21. K B × Q Kt.
22. Q B × Q Kt.	22. K B × Q B.
23. Q × K B.	23. Q – K 2.
24. Q – Q B 7.	24. K Kt – Q 3.
25. Q – Q R 5.	25. K R P – K R 4.
26. Q R – Q B 7.	26. K R – K B 1.
27. K R – Q B 1.	27. Q R P – Q R 3.
28. K Kt – Q 4.	28. Q R – Q B 1. If 28. K P × K Kt; 29. K P – K 5.

29. K Kt – K 6. White now directs four radii of offence against the objective plane; viz., one each by means of Q and Q R, and two by means of K Kt.

	29. Q R × Q R.
30. K R × Q R.	30. K R – K B 2.
31. Q – Q Kt 6.	31. K R – K B 3.
32. K R P – K R 3.	32. K Kt P – K Kt 4.
33. Q – Q Kt 2.	33. K Kt – Q Kt 4.
34. K B × K Kt.	34. Q R P × K B.
35. Q × K P.	35. K R P – K R 5.
36. Q R × Q Kt P.	36. Resigns.

Game 4.

The fourth illustrative game was played by Mr. Howard Staunton and an amateur. It illustrates a variation of the open primary base 1 A, and the consequent attack against the adverse centre and K's side.

White (*Mr. Staunton*).	Black (*Amateur*).
1. K P – K 4.	**1. K P – K 4.**
2. K Kt – K B 3.	**2. Q Kt – Q B 3.**
3. Q P – Q 4. This is an effective sequel to White's second move of K Kt – K B 3.	
	3. K P × Q P.
4. Q B P – Q B 3. The correct reply is 4. K Kt × P. The student should understand that this game is presented in order to show, not the proper method of obtaining a primary base, but the actual result obtained, and the value of that result.	
	4. Q P – Q 6.
5. K Kt – Q 4.	**5. K B – Q B 4.**
6. Q B – K 3.	**6. K B – Q Kt 3.**
7. K B × P.	**7. K Kt – K B 3.**
8. K B P – K B 4.	**8. Q P – Q 3.**
9. K R P – K R 3.	**9. Castles (K R).**
10. Castles (K R).	**10. Q – K 2.**
11. Q – K B 3. The proper continuation is 11. Q Kt – Q 2.	
	11. K R – K 1.
12. Q Kt – Q 2. In a note on the game at this point Mr. Staunton remarks, with delightful	

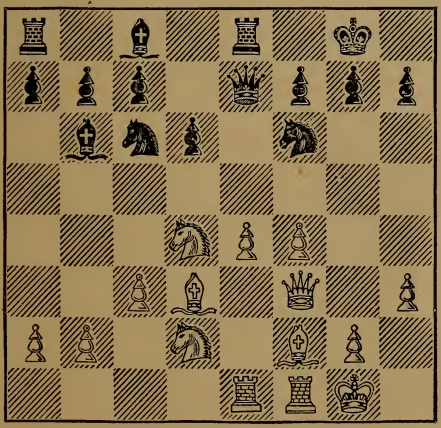
naïveté: "White's pieces now make a central cluster, formidable alike both for attack and defence."

	12. K Kt – Q 4.
13. Q B – K B 2.	**13. K Kt – K B 3.**

14. Q R – K 1. This is the stage of the opening at which Mr. Staunton should have called the student's attention to the "central cluster,"—that is, the primary base, of which we present a diagram.

FIG. 51.

(*Black.*)



(*White.*)

	14. Q Kt × K Kt.
15. Q B × Q Kt.	**15. K B × Q B ch.**
16. Q B P × K B.	**16. Q B P – Q B 4.**
17. K P – K 5.	**17. Q P × K P.**

18.	**K B P × P.**	**18. K Kt – Q 2.**
19.	**K P – K 6.**	**19. K B P – K B 3.**
20.	**Q P – Q 5.**	**20. K Kt – K 4.**
21.	**Q R × K Kt.**	**21. Resigns.**

For, if 21. K B P × Q R; 22. Q – K B 7 ch.

Game 5.

The fifth illustrative game was played by correspondence, by the University of Cambridge and the Hull (Eng.) Chess Clubs. It shows the value of a primary base from which several of the component units have been removed by exchanges.

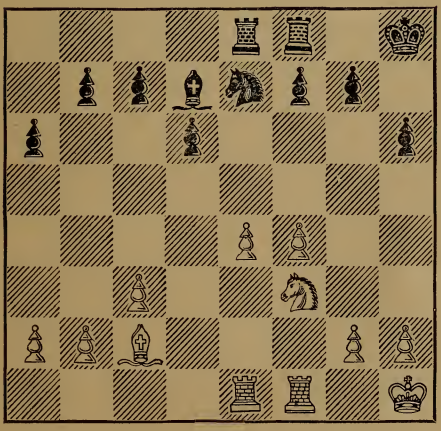
	White (*Cambridge*).	Black (*Hull*).
1.	**K P – K 4.**	**1 K P – K 4.**
2.	**Q P – Q 4.**	**2. K P × Q P.**
3.	**K Kt – K B 3.**	**3. K B – Q B 4.**
4.	**K B – Q B 4.**	The proper play is 4. K Kt × Q P.
		4. Q P – Q 3.
5.	**K Kt × Q P.**	**5. K Kt – K B 3.**
6.	**Castles (K R).**	**6. Castles (K R).**
7.	**Q B – K Kt 5.**	(Cf. p. 140.)
		7. K R P – K R 3.
8.	**Q B × K Kt.**	**8. Q × Q B.**
9.	**Q B P – Q B 3.**	**9. Q R P – Q R 3.**
10.	**K – K R 1.**	**10. Q B – Q 2.**
11.	**Q – Q 3.**	**11. K B × K Kt.**
12.	**Q × K B.**	**12. Q – K Kt 3.**

13. Q Kt – Q 2.	13. Q Kt – Q B 3.
14. Q – K 3.	14. Q Kt – K 4.
15. K B – Q Kt 3.	15. Q Kt – K Kt 5.
16. Q – K Kt 3.	16. Q Kt – K 4.
17. Q × Q.	17. Q Kt × Q.
18. K B P – K B 4.	18. Q R – K 1.
19. Q R – K 1.	19. K – K R 1.
20. K B – Q B 2.	20. Q Kt – K 2.

21. Q Kt – K B 3. (See diagram of primary base.)

FIG. 52.

(*Black.*)



(*White.*)

	21. K B P – K B 4.
22. Q Kt – K R 4.	22. Q B – Q Kt 4.
23. K R – K Kt 1.	23. K Kt P – K Kt 3.
24. K P × K B P.	24. K Kt P – K Kt 4.

This loses a P, but there is nothing better

to be done. Again the student is impressed with the winning qualities of the primary base when properly established, as White's is in this game.

25. K B P × K Kt P.	**25. K R P × P.**
26. Q R × Q Kt.	**26. K Kt P × Q Kt.**

27. K R – K 1, and wins. White has gained a P, which carries him to victory in the ending.

Game 6.

The sixth illustrative game was played by Messrs. Howard Staunton and Berthold Horwitz. It presents some striking examples of violations of principle in the mid-game.

White (*Mr. Staunton*).	Black (*Mr. Horwitz*).
1. K P – K 4.	**1. K P – K 4.**
2. K Kt – K B 3.	**2. Q P – Q 3.** Technically incorrect, because it does not actively oppose the formation of the adverse P integral.
3. Q P – Q 4.	**3. K P × Q P.**
4. K Kt × Q P.	**4. K Kt – K B 3.**
5. Q Kt – Q B 3.	**5. K B – K 2.**
6. K B – K 2.	**6. Castles (K R).**
7. K B P – K B 4.	**7. Q B P – Q B 4.**

Creating uncovered points at Q 3 and Q 4.

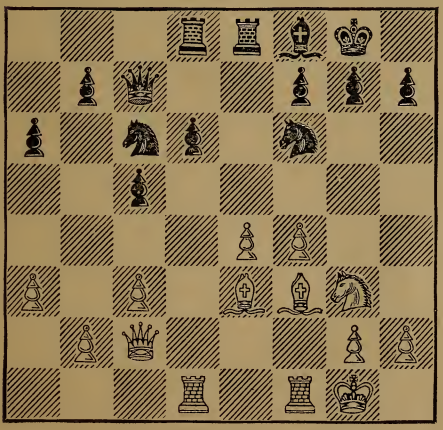
8. K Kt – K B 3.	**8. Q Kt – Q B 3.**
9. Castles (K R).	**9. Q B – K Kt 5.**

10. Q B – K 3.	**10. Q R P – Q R 3.**
11. Q R P – Q R 3.	**11. Q B × K Kt.**
12. K B × Q B.	**12. Q R – Q B 1.**
13. Q Kt – K 2.	**13. Q – Q B 2.**
14. Q Kt – K Kt 3.	**14. K R – K 1.**
15. Q B P – Q B 3.	**15. Q R – Q 1.**
16. Q – Q B 2.	**16. K B – K B 1.**

17. Q R – Q 1. The correct post for Q R with the Q's vertical open (cf. p. 141). (See diagram.)

FIG. 53.

(*Black.*)



(*White.*)

	17. Q Kt P – Q Kt 3.
18. Q Kt P – Q Kt 4.	**18 Q Kt – Q R 2.**
19. Q B P – Q B 4.	**19. Q B P × Q Kt P.**
20. Q R P × P.	**20. Q P – Q 4.** The

situation is amusing, as well as instructive. Two violations of principle — the undefended Q and the equally undefended Q B — exist in White's position, and Black thinks to take advantage of these defects.

21. Q – K B 2. But White defends both his previously undefended pieces, and at the same time directs a radius of offence against the uncovered point at the adverse Q Kt 3, the ill effect of which is intensified by the false position of the black Q, Q R and Q Kt, all of which are subject to the simultaneous attack of the white Q B.

21. Q Kt – Q B 1. And Black is therefore compelled to lose time in the correction of his errors, and to afford White the opportunity for establishing an irresistible centre. The remainder of the play calls for no comment, but it should be carefully examined by the student.

22. Q B P × Q P.	**22. K B × Q Kt P.**
23. K P – K 5.	**23. K Kt – Q 2.**
24. Q P – Q 6.	**24. Q – Q Kt 1.**
25. K B – Q B 6.	**25. K Kt P – K Kt 3.**
26. Q Kt – K 4.	**26. K R – K 3.**
27. Q – K R 4.	**27. Q Kt – Q R 2.**
28. K B × K Kt.	**28. Q R × K B.**
29. Q Kt – K Kt 5.	**29. K R P – K R 4.**
30. Q Kt × K R.	**30. K B P × Q Kt.**
31. K B P – K B 5.	**31. Q R P – Q R 4.**
32. K B P × K P.	**32. Q R – K Kt 2.**
33. K P – K 7.	**33. Resigns.**

Game 7.

The seventh illustrative game was played by Messrs. Isidor Gunsberg and H. E. Bird in the tournament of the Sixth American Chess Congress, which took place in New York in 1889. It illustrates the effectiveness of the open primary base 2 A.

White (*Mr. Gunsberg*).	Black (*Mr. Bird*).
1. Q P – Q 4.	1. K P – K 3.
2. K P – K 4.	2. Q Kt P – Q Kt 3.
3. K B – Q 3.	3. Q B – Q Kt 2.

4. K Kt – K B 3. In a note on this move Mr. William Steinitz sapiently remarks: "Not a good post for the Kt in this opening."

	4. K Kt P – K Kt 3.
5. Castles (K R.)	5. K B – K Kt 2.

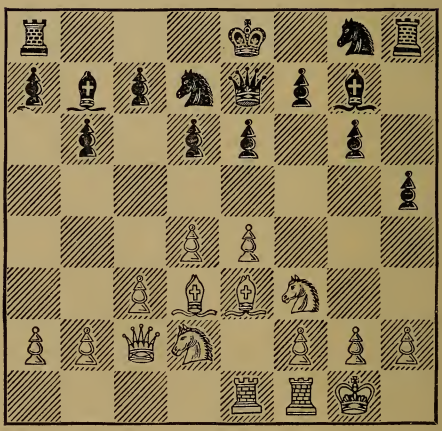
The double fianchetto.

6. Q B P – Q B 3.	6. K R P – K R 4.
7. Q B – K 3.	7. Q P – Q 3.
8. Q – Q B 2.	8. Q Kt – Q 2.
9. Q Kt – Q 2.	9. Q – K 2.

10. Q R – K 1. Notwithstanding the defective position of White's K Kt, the superiority of his comparatively perfect primary base over Black's compromised P integral and unscientifically posted pieces is strikingly exemplified in the ensuing play. (See diagram.)

FIG. 54.

(*Black.*)



(*White.*)

	10. K R P – K R 5.
11. K R P – K R 3.	11. K B – K R 3.
12. K P – K 5.	12. Q P × K P.
13. Q P × P.	13. Castles (Q R).
14. K B – K 4.	14. K B × Q B.
15. K B × Q B ch.	15. K × K B.
16. Q R × K B.	16. K Kt – K R 3.
17. Q – K 4 ch.	17. K – Q R 3. An

error that only hastens his inevitable defeat.

18. Q B P – Q B 4.	18. Q Kt – Q B 4.
19. Q R – Q R 3 ch.	19. Resigns.

Game 8.

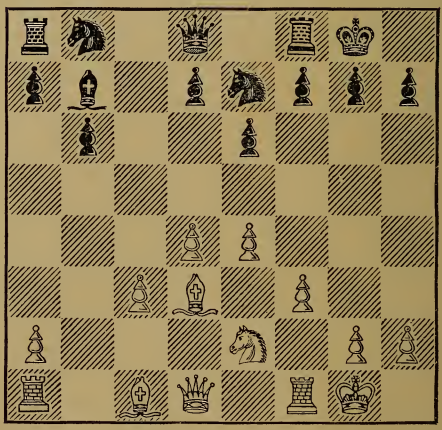
The eighth illustrative game was played by Messrs. J. H. Blackburne and Hamel. It illustrates the partial formation of the open primary base 3, and the subsequent winning advance of K B P.

White (*Mr. Blackburne*).	Black (*Mr. Hamel*).
1. K P – K 4.	**1. Q Kt P – Q Kt 3.**
2. Q P – Q 4.	**2. Q B – Q Kt 2.**
3. K B P – K B 3. Although the formation of the first auxiliary salient before that of the first salient is not generally advisable, it may be done when, as in this game, Black makes an early fianchetto of Q B, provided the completion of the main salient immediately follows; but the auxiliary salient is seldom tenable before castling, if the K's minor diagonal is thereby opened to the immediate entrance of the adverse Q or K B.	
	3. K P – K 3.
4. K B – Q 3.	**4. Q B P – Q B 4.**
5. Q B P – Q B 3.	**5. Q B P × Q P.**
6. Q B P × P.	**6. K B – Q Kt 5 ch.**
7. Q Kt – Q B 3.	**7. K Kt – K 2.**
8. K Kt – K 2.	**8. Castles (K R).**
9. Castles (K R).	**9. K B × Q Kt.**
10. Q Kt P × K B. White has now completed as much of the primary base as he	

requires before entering upon the K's side attack. (See diagram.)

FIG. 55.

(*Black.*)



(*White.*)

	10. K Kt – K Kt 3.
11. K Kt – K Kt 3.	**11. Q B – Q R 3.**
12. K B P – K B 4.	**12. Q – Q B 2.**

13. K B P – K B 5. A fine example of the advance of K B P as the initiation of a K's side attack, which is here made possible by the false position of Black's K Kt.

13. Q × Q B P. (See notes on Black's 6th and 7th moves in Game 3).

14. K B × Q B.	**14. Q Kt × K B.**
15. K B P × K Kt.	**15. Q × Q R.**

16. K Kt P × P ch.	16. K – K R 1.
17. K Kt – K R 5.	17. K B P – K B 4.
18. K Kt – K B 4.	18. K × K R P.
19. Q – K R 5 ch.	19. K – K Kt 1.
20. K Kt – K Kt 6.	20. Q × Q P ch.
21. K – K R 1.	21. K R – K 1.
22. K R – Q 1.	22. Q – Q B 6.
23. K P – K 5.	23. Q Kt – Q B 4.
24. Q B – K Kt 5.	24 Q Kt – Q 6.

25. Q B – K B 6. Black cannot now escape checkmate in a few moves.

	25. Q Kt – K B 7 ch.
26. K – K Kt 1.	26. Resigns.

Game 9.

The ninth illustrative game, played by Messrs. John Mason and Isidor Gunsberg, gave the latter the special prize for the best-played game in the tournament of the Sixth American Chess Congress. It illustrates the advantages of a sound defence, as obtained by the establishment of the open primary base 4 A.

White (*Mr. Mason*).	Black (*Mr. Gunsberg*).
1. K P – K 4.	1. K P – K 4.
2 K Kt – K B 3.	2. Q Kt – Q B 3.
3. K B – Q B 4.	3. K B – Q B 4.

4. Q P – Q 3. Entirely unscientific on the part of the first player, as it establishes the

third salient, a feature of the defensive primary base, and is not a sound preparation for the establishment of the first salient, the fundamental unit of the offensive primary base (cf. law, p. 169).

	4. Q P – Q 3.
5. Q B – K 3.	**5. K B – Q Kt 3** (cf. remarks on K B, p. 143).

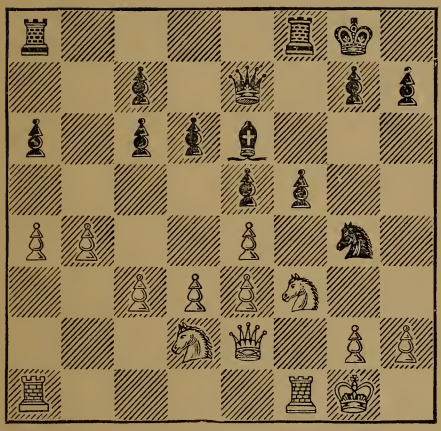
6. Q B P – Q B 3. As already stated, Q B P should generally be held back until after the advance of Q P to Q 4.

	6. K Kt – K B 3.
7. Q Kt – Q 2.	**7. Q – K 2.** Not a scientific Q unit, and justifiable only on account of White's violations of principle in the development.
8. Q R P – Q R 4.	**8. Q B – K 3.**
9. K B – Q Kt 5.	**9. K B × Q B.**
10. K B P × K B.	**10. Q R P – Q R 3.**
11. K B × Q Kt ch.	**11. Q Kt P × K B.**
12. Q Kt P – Q Kt 4.	**12. Castles (K R).**
13. Castles (K R).	**13. K Kt – K Kt 5.**
14. Q – K 2.	**14. K B P – K B 4.**

This advance, which perfects the supporting parallel and completes the angle of resistance, should be adopted as early as feasible with this P integral. (See diagram of Black's position.)

FIG. 56.

(*Black.*)



(*White.*)

15. K P × K B P.	**15. Q B × P.**
16. K P - K 4.	**16. Q B - Q 2.**
17. Q Kt - Q B 4.	**17. K Kt - K B 3.**
18. Q Kt - K 3.	**18. K Kt P - K Kt 3.**
19. Q B P - Q B 4. Creating an uncovered point at Q 4, which Black at once manœuvres to occupy with K Kt.	
	19. K Kt - K R 4.
20. K Kt P - K Kt 3.	**20. Q B - K R 6.**
21. K R - K B 2.	**21. K Kt - K Kt 2.**
22. Q - Q Kt 2.	**22. K Kt - K 3.**
23. Q R - K 1.	**23. K R - K B 2.**
24. Q R - K 2.	**24. Q R - K B 1.**

Operating three radii of offence against the objective plane.

25. K Kt - K 1.	**25. K Kt - Q 5.**
26. Q R - Q 2.	**26. Q - K Kt 4.**
27. Q Kt - K Kt 2.	**27. Q B × Q Kt.**
28. K × Q B.	**28. Q - K 6.**
29. K - K B 1.	**29. K Kt - Q Kt 6.**
30. Resigns.	

The student should carefully examine the situation, and convince himself that White has no means of avoiding decisive loss.

Game 10.

The tenth illustrative game was played by Messrs. W. H. K. Pollock and G. H. D. Gossip, in the tournament of the Sixth American Chess Congress. It presents an example of the open primary base 5 A.

White (*Mr. Pollock*).	Black (*Mr. Gossip*).
1. K P - K 4.	**1. K P - K 4.**
2. K Kt - K B 3.	**2. Q Kt - Q B 3.**
3. K B - Q B 4.	**3. K B - Q B 4.**
4. Q B P - Q B 3.	**4. K Kt - K B 3.**
5. Q P - Q 3.	**5. Q P - Q 3.**
6. K R P - K R 3.	**6. Q B - K 3.**
7. K B - Q Kt 3.	**7. Q - K 2.** Not only an unscientific Q unit (cf. note on Black's 7th move in Game 9), but unjustifiable here; for there is no reason why Q should not be moved to its proper post, Q 2.
8. Q B - K 3.	**8. K B × Q B.**
9. K B P × K B.	**9. Castles (K R).**

10. Q B P - Q B 4. **10. K Kt - K R 4.**

Altogether premature. He should perfect the primary base at once by 10. Q R – K 1.

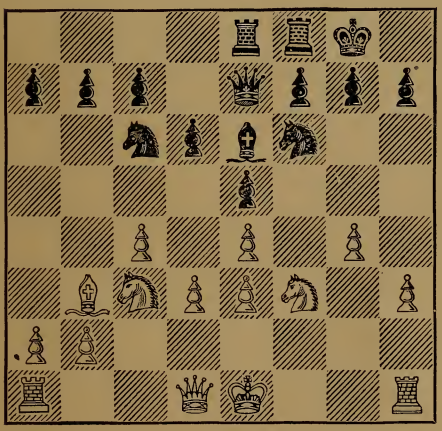
11. K Kt P - K Kt 4. **11. K Kt - K B 3.**

12. Q Kt - Q B 3. **12. Q R - K 1.**

Establishing the primary base in an irreproachable form, except the false position of Q. (See diagram.)

FIG. 57.

(*Black.*)



(*White.*)

13. Q - K 2.	**13. K Kt - Q 2.**
14. Castles (Q R).	**14. K Kt - Q B 4.**
15. K B - Q B 2.	**15. Q Kt - Q Kt 5.**
16. K B - Q Kt 1.	**16. Q B - Q 2.**
17. Q P - Q 4.	**17. K Kt - Q R 5.**
18. Q - Q 2.	**18. K Kt × Q Kt.**
19. Q × K Kt.	**19. Q Kt - Q B 3.**

20. K B – Q B 2.	20. Q R P – Q R 4.
21. K – Q Kt 1.	21. Q Kt – Q Kt 5.
22. Q P × K P.	22. Q Kt × K B.
23. Q × Q Kt.	23. Q P × P.
24. Q R – Q 5.	24. Q B – Q B 3.
25. Q R × Q R P.	25. Q – K B 3.
26. K Kt – Q 2.	26. Q – K B 7.
27. K R – Q 1.	27. Q × K P.
28. Q R – Q R 3.	28. Q – K 7.
29. Q R – K Kt 3.	29. Q R – Q 1.
30. Q R – K Kt 1.	30. Q R – Q 5.
31. Q R – K 1.	31. Q – K Kt 7.
32. K – Q B 1.	32. K R – Q 1.
33. K R P – K R 4.	33. Q × K Kt P.
34. Q R – K Kt 1.	34. Q – K B 5.
35. Q R – K 1.	35. Q × K R P.
36. Q Kt P – Q Kt 4.	36. Q R × K Kt.
37. Resigns.	

White's last move was a blunder, but he could do nothing to save the game.

Game 11.

The eleventh illustrative game was played by Messrs. Adolph Anderssen and J. H. Blackburne, in the international tournament at Vienna, in 1873. It shows the effective establishment of the open primary base 1 B by the second player.

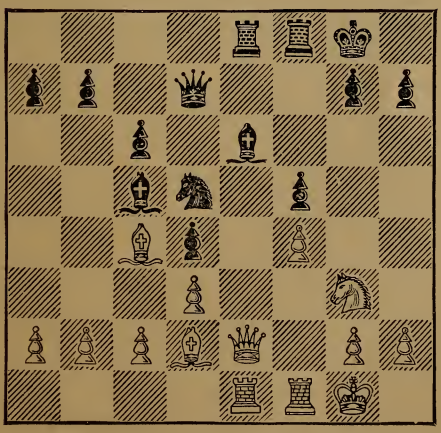
White (*Mr. Anderssen*).	Black (*Mr. Blackburne*).
1. K P – K 4.	1. K P – K 4.
2. K Kt – K B 3.	2. Q Kt – Q B 3.

3. K B - Q Kt 5.	3. Q Kt - Q 5.
4. K Kt × Q Kt.	4. K P × K Kt.
5. Q P - Q 3.	5. Q B P - Q B 3.
6. K B - Q B 4.	6. K Kt - K B 3.
7. Castles (K R).	7. Q P - Q 4.
8. K P × Q P.	8. K Kt × P.
9. Q Kt - Q 2.	9. Q B - K 3.
10. Q Kt - K 4.	10. K B - K 2.
11. Q - K 2.	11. Castles (K R).
12. Q B - Q 2.	12. Q - Q 2.
13. Q R - K 1.	13. Q R - K 1.
14. K B P - K B 4.	14. K B P - K B 4.
15. Q Kt - K Kt 3.	15. K B - Q B 4.

Obtaining the open primary base 1 B in an almost perfect form, the only variations being in the centre of the P line. (See diagram.)

FIG. 58.

(*Black.*)



(*White.*)

16. Q – K B 3.	16. K Kt – K 6.
17. Q B × K Kt.	17. Q P × Q B.
18. Q – K 2.	18. Q B × K B.
19. Q P × Q B.	19. K R – K B 3.
20. Q R – Q 1.	20. K R – Q 3.
21. Q R × K R.	21. Q × Q R.
22. Q Kt × K B P	22. Q – K B 3.
23. K Kt P – K Kt 4.	23. Q R – Q 1.
24. K R – K 1.	24. Q × Q Kt P.
25. K Kt P – K Kt 5.	25. Q – Q B 6.
26. K – K R 1.	26. Q – Q 7.
27. Q × Q.	27. K P × Q.
28. K R – Q 1.	28. K B – Q Kt 5.

The beginning of the end-game.

29. K – K Kt 2.	29. Q R – K 1.
30. Q B P – Q B 3.	30. K B × Q B P.
31. K – K B 2.	31. Q B P – Q B 4.

32. Resigns.

White cannot prevent the adversary from playing Q R – K 8, which forces the game.

Game 12.

The twelfth illustrative game was the thirteenth game of the match between Mr. Howard Staunton of England, and M. St. Amant of France, which was played in Paris in 1843. It shows an approximately correct method of forming the close primary base 1, and the K's side attack resulting from Black's inferior defence.

WHITE (*M. St. Amant*). BLACK (*Mr. Staunton*).

1. QP - Q4. **1. KP - K3.** Inferior, because in reply White may play 2. K P – K 4, with the most favorable prospect of obtaining the open primary base 1 A. The correct move is 1. Q P – Q 4.

2. QBP - QB4. He should first establish the second salient by 2. K P – K 3, if he does not prefer to initiate the open game by 2. K P – K 4. The premature formation of the supporting parallel in many instances affords Black opportunities for counter-attack which interfere with White's establishment of the primary base.

	2. QP - Q4.
3. KP - K3.	**3. KKt - KB3.**
4. QKt - QB3.	**4. QBP - QB4.**
5. KKt - KB3.	**5. QKt - QB3.**

6. QRP - QR3. The student hardly requires to be told that this is not only unnecessary, but on any ground is an indefensible violation of theory (cf. p. 162).

6. KB - K2. In the close opening K B is properly a defensive piece, and should be posted at K 2 if the adversary makes a fianchetto of Q B at Q Kt 2 ; on the other hand, it should be deployed at Q 3, as an offensive piece, if the adversary plays Q B to Q 2. Each player ought to wait, therefore, until the other declares his intention with regard to the development of his Q B, before he moves his own K B. In the present in-

stance Black, instead of moving K B – K 2, should prepare to fianchetto Q B by playing 6. Q Kt P – Q Kt 3.

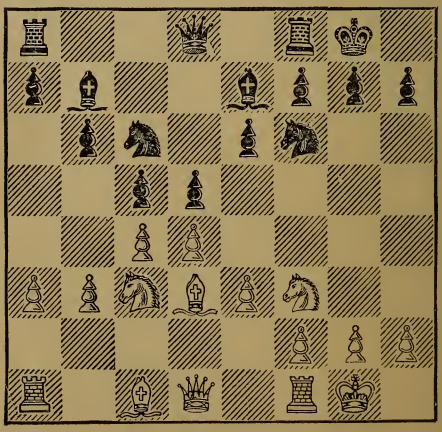
7. K B – Q 3. White makes the same mistake as Black did in his last move, in hastily developing K B.

	7. Castles (K R).
8. Castles (K R).	**8. Q Kt P – Q Kt 3.**
9. Q Kt P – Q Kt 3.	**9. Q B – Q Kt 2.**

Black's position at this point is entirely in accordance with the theory. White's is inferior in respect to the advance of Q R P and the posting of K B at Q 3 instead of K 2. (See diagram.)

FIG. 59.

(*Black.*)



(*White.*)

10 Q B P × Q P. **10. K P × P.** The object of White's last move was to induce Black to recapture, as he now does, with K P; but the authors maintain that the proper play is 10. K Kt × P, and then, if 11. Q Kt × K Kt, 11. Q × Q Kt.

11. Q B - Q Kt 2. **11. Q B P × Q P.**

12. K P × P. Isolated Ps, like those which now exist in the position, are rigorously to be avoided by the correct player.

12. K B - Q 3. Attempting a premature counter-attack, and withdrawing the defensive force of K B from its proper post. He should play 12. Q - Q 2, in order to defend the Q B's major diagonal, and provide for bringing Q R into play along the open K's vertical.

13. K R - K 1. Judiciously occupying the open vertical.

13 K R P - K R 3. Obviously weakening his position still more.

14. Q R - Q B 1. **14. Q R - Q B 1.**

15. Q R - Q B 2. **15. Q R - Q B 2.**

16. Q R - K 2. **16. Q - Q B 1.**

17. K R P - K R 3. Quite as indefensible as Black's 13th move.

17. Q Kt - Q 1.

18. Q - Q 2. **18. Q R P - Q R 3.** Cf. notes on White's 6th and 17th moves, and Black's 13th move.

19. Q Kt P - Q Kt 4. **19. Q Kt - K 3.**

20. K B - K B 5. Black's position is now

almost fatally defective, and White avails himself of his advantage in a telling manner.

	20. K Kt - K 5.
21. Q Kt × K Kt.	**21. Q P × Q Kt.**
22. Q P - Q 5.	**22. P × K Kt.** He can now improve his position somewhat by 22. K B – K B 5.

23. Q R × Q Kt. Mr. Staunton considered that from this point to the end his opponent's play was of the highest order.

	23. Q - Q 1.
24. Q B - K B 6.	**24. K Kt P × Q B.**
25. Q R × K B.	**25. K - K Kt 2,**

26. Q R × Q, and wins.

Game 13.

The thirteenth illustrative game was played by Messrs. J. H. Zukertort and J. H. Blackburne, in the London international tournament of 1883. It affords a fine example of the accidental line of attack growing out of the close opening.

White (*Mr. Zukertort*). Black (*Mr. Blackburne*).

1. Q B P - Q B 4. Objectionable for reasons previously stated. See note on White's 2d move in the preceding game.

1. K P - K 3. Sound now, because White, having advanced Q B P to Q B 4, cannot adopt the open formation.

2. K P – K 3.	**2. K Kt – K B 3.**
3. K Kt – K B 3.	**3. Q Kt P – Q Kt 3.**

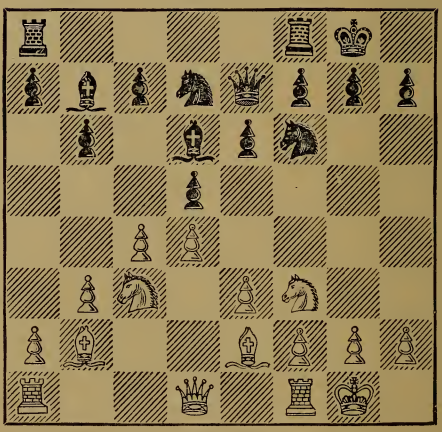
4. K B – K 2. Proper, because Black, by his last move, has declared his intention to fianchetto Q B. Cf. note on Black's 6th move in the preceding game.

	4. Q B – Q Kt 2.
5. Castles (K R).	**5. Q P – Q 4.**
6. Q P – Q 4.	**6. K B – Q 3.** It is necessary now to bring out K B, in order to permit castling (K R); any endeavor further to develop the Q's wing by Q B P – Q B 4, etc., would be hazardous on account of the exposed position of K. The correct play, however, is 6. K B – K 2, because if White subsequently fianchettoes his Q B, Black's K B is then properly posted; and if, on the other hand, White commits the error of playing Q B – Q 2, the black K B may subsequently be moved to Q 3.
7. Q Kt – Q B 3.	**7. Castles (K R).**
8. Q Kt P – Q Kt 3.	**8. Q Kt – Q 2.**
9. Q B – Q Kt 2.	**9. Q – K 2.**

White has now an absolutely perfect position, while Black's K B, Q Kt and Q are incorrectly posted. Black should properly have completed his P integral by advancing his Q B P to its fourth, and retaken with Q Kt in case of an exchange of Ps. (See diagram.)

FIG. 60.

(*Black.*)



(*White.*)

10. Q Kt - Q Kt 5. Taking advantage of the adversary's errors at once, by forcing the exchange of Q Kt for the adverse K B, and thus destroying a force which should be maintained for the defence.

10. K Kt - K 5.

11. Q Kt × K B. **11. Q B P × Q Kt.** Recapturing with Q is better; he should not withdraw Q B P from its own vertical.

12. K Kt - Q 2. **12. Q Kt - K B 3.**

13. K B P - K B 3. **13. K Kt × K Kt.**

14. Q × K Kt. The attention of the student is particularly invited to the manner in which White maintains the integrity of his primary base.

	14. Q P × Q B P.
15. K B × P.	**15. Q P – Q 4.**
16. K B – Q 3.	**16. K R – Q B 1.** This point should of course be occupied by Q R, and not by K R, in the close game.
17. Q R – K 1.	Beginning to convert the close into the open primary base for the purpose of a K's side attack and winning in the mid-game, which is a manœuvre of the highest order of chess.
	17. K R – Q B 2.
18. K P – K 4.	**18. Q R – Q B 1.**
19. K P – K 5.	**19. Q Kt – K 1.** It will be noticed that White's first real offensive operation is the dislodging of the adverse Kt from its proper defensive post on the K's side.
20. K B P – K B 4.	**20. K Kt P – K Kt 3.** A fatal weakening of the K's wing Ps. He would better prevent the further advance of the adverse K B P by playing here K B P – K B 4.
21. Q R – K 3.	**21. K B P – K B 4.**
22. K P × K B P en p.	**22. Q Kt × P.**
23. K B P – K B 5.	The process of disintegration of the adverse K's side, as carried out by Mr. Zukertort in this game, is an unexceptionable model of this sort of play.
	23. Q Kt – K 5.
24. K B × Q Kt.	**24. Q P × K B.**
25. K B P × K Kt P.	**25. K R – Q B 7.**
26. P × K R P ch.	**26. K – K R 1.**
27. Q P – Q 5 ch.	**27. K P – K 4.**

28. Q - Q Kt 4. The *grand coup*, — offering the unsupported Q without either capturing a piece or giving check, and under such circumstances that whether Q be captured or not the game is equally won.

28. Q R - Q B 4. If 28. Q × Q; 29. Q B × K P ch, 29. K × P; 30. Q R - K R 3 ch, 30. K - K Kt 3; 31. Q R - K Kt 3 ch, 31. K - K R 3; 32. K R - K B 6 ch, 32. K - K R 4; 33. K R - K B 5 ch, 33. K - K R 3; 34. Q B - K B 4 ch, 34. K moves; 35. R mates.

29. K R - K B 8 ch.	**29. K × P**
30. Q × K P ch.	**30. K - K Kt 2.**
31. Q B × K P ch.	**31. K × K R.**
32. Q B - K Kt 7 ch.	**32. Resigns.**

Game 14.

The fourteenth illustrative game was played by Messrs. James McConnell and Paul Morphy; it shows the power of the counter-attack arising from the close primary base 2.

White (*Mr. McConnell*).	Black (*Mr. Morphy*)
1. K P - K 4.	**1. K P - K 3.**
2. Q P - Q 4.	**2. Q P - Q 4.**

3. K P - K 5. A move that properly belongs to the mid-game, and is altogether premature and inadvisable in the opening.

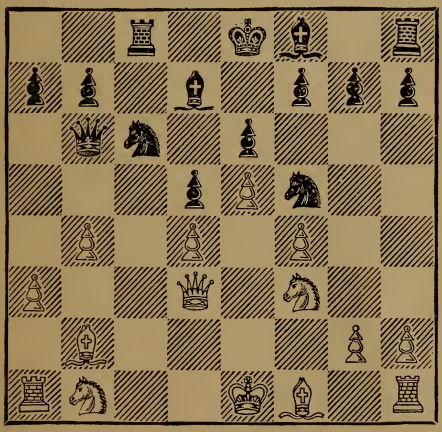
	3. Q B P - Q B 4.
4. Q B P - Q B 3.	**4. Q Kt - Q B 3.**

5. K B P - K B 4.	5. Q - Q Kt 3.
6. K Kt - K B 3.	6. Q B - Q 2.
7. Q R P - Q R 3.	7. K Kt - K R 3.
8. Q Kt P - Q Kt 4.	8. Q B P × Q P.
9. Q B P × P.	9. Q R - Q B 1.
10. Q B - Q Kt 2.	10. K Kt - K B 4.

11. Q - Q 3. White's position is entirely unscientific, while Black's is in all respects strong and sound. (See diagram.)

Fig. 61.

(*Black.*)



(*White.*)

	11. K B × Q Kt P ch.
12. Q R P × K B.	12. Q Kt × Q Kt P.
13. Q - Q 2.	13. Q R - Q B 7.
14. Q - Q 1.	14. K Kt - K 6.
15. Resigns.	

Game 15.

The fifteenth illustrative game was played by Messrs. Joseph Szen and Adolph Anderssen in the London tournament of 1851. It shows the method of obtaining a favorable form of the close primary base 3 in the face of the adverse open attack; it is more frequently adopted in reply to the close opening of the first player.

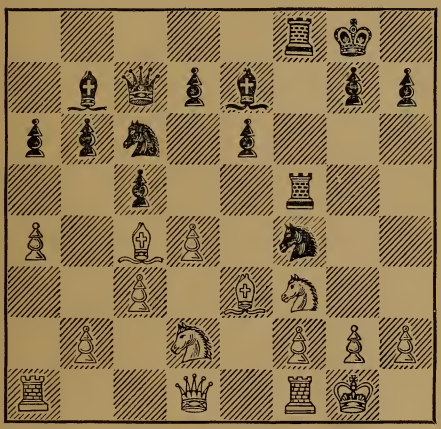
White (*Mr Szen*).	Black (*Mr. Anderssen*)
1. K P – K 4.	1. Q B P – Q B 4.
2. K Kt – K B 3.	2. Q Kt – Q B 3.
3. Q Kt – Q B 3.	The proper play is 3. Q P – Q 4, after which White can readily establish a favorable form of the open primary base.
	3. K P – K 3.
4. K B – Q B 4.	4. Q R P – Q R 3.
5. Q R P – Q R 4.	5. K Kt – K 2.
6. Q – K 2.	6. K Kt – K Kt 3.
7. Q P – Q 3.	7. K B – K 2.
8. Q B – K 3.	8. Castles (K R).
9. Castles (K R).	9. K B P – K B 4.
10. K P × K B P.	10. K R × P.
11. Q Kt – Q Kt 1.	11. Q Kt P – Q Kt 3.
12. Q B P – Q B 3.	Having committed several gross errors, White attempts in vain to remedy them by play which, earlier, would have been quite correct; but it is now too late.
	12. Q B – Q Kt 2.

13. Q Kt - Q 2.	**13. Q - Q B 2.**
14. Q P - Q 4.	**14. K Kt - K B 5.**
15. Q - Q 1.	**15. Q R - K B 1.**

(See diagram.)

FIG. 62.

(*Black.*)



(*White.*)

16. Q P × Q B P.	**16. Q Kt P × P.**
17. Q B × K Kt.	**17. Q × Q B.**
18. K R - K 1.	**18. Q Kt - K 4.**
19. K B - K 2.	**19. K R - K Kt 4.**
20. K - K B 1.	**20. Q Kt - K Kt 5.**
21. K R P - K R 4.	**21. Q - K R 7.**

A speedier method of winning is by 21. Q Kt – K R 7 ch; 22. K – K Kt 1, 22. K R × K Kt P ch; 23. K × K R, 23. Q R – K B 3.

22. K B - Q B 4.	**22. Q - K R 8 ch.**
23. K - K 2.	**23. Q × K Kt P.**

24. K Kt × K R.	24. K B × K Kt.
25. K R P × K B.	25. Q × K B P ch.
26. K – Q 3.	26. Q – K B 4 ch.
27. K - K 2.	27. Q – K 4 ch.
28. K – Q 3.	28. K Kt – K B 7 ch.,

and wins.

INDEX.

PAGE

Adverse 26
Analysis, unreliability of 93, 128
Angles of resistance 95, 97, 102
Attack 51, 161, 162
  directly against King 85
  accidental line of 127, 135, 136, 184
Bishops, class 24
  radiation of force 28
  movement 29
  potential complement 31
  two in combination 62, 80, 140
  relative values of 62
Board and men, size and pattern of 11
  description of 12–21
Capture 28
  notation of 50
Castling 71, 120
Check 42
  law of 63
  notation of 65, 74
  double and discovered 74
  perpetual 89
Checkmate 42, 60, 63, 76, 91
  notation of 66
Combination 70
Command 26
Counter-attack 79, 151, 165, 166
  means for 110, 115
Defend 51
Diagonals 16, 21
  notation of 49

Drawn game 83, 89, 90
Ending 82
En passant 39
En prise 59
Exchange of pieces 60
Bishop for Knight 62, 80, 135
Rook for Knight 73
winning the 83
Feint 77, 174, 176
Fianchetto 172, 195, 205, 209
Force inherent in pieces 22
of Knight cannot be intercepted . . . 32, 53
Forking 75
Game, object of 42
open or close 100
Games, illustrative 57–91, 171–216
Grand coup 212
Horizontals 15, 20
Integrals of superior pieces 122, 123
Interposition 64, 70
Kindred 26
King, class 24
radiation of force 36
movement 36
potential complement 37
normal position 53
cannot be captured 53
cannot capture defended piece 65
cannot be exposed to check 65
proper post after castling 122
King's Knight, normal position 54
proper posts in open game . . . 117, 138, 153
proper post in close game 118, 162
King's Bishop, normal position 53
proper posts in open game . 119, 139, 143, 154
proper posts in close game . 119, 120, 163, 167
King's Rook, normal position 52
proper post in open game . . . 120, 140, 152
proper posts in close game 120, 121, 163, 167
King's Pawn, normal position 55
proper post in open game . . . 105, 136, 152
proper post in close game 112, 160

King's Bishop's Pawn, normal position . . . 55
advance of 96, 108, 137
proper post for offence 96, 109, 137
proper post for defence 109, 149
unmoved in close game 103, 160
King's Knight's Pawn, normal position . . 55
unmoved in opening . . . 103, 133, 152, 160
King's Rook's Pawn, normal position . . . 55
unmoved in opening . . . 103, 130, 152, 160
Knights, class 24
radiation of force 31
movement 32
potential complement 33
Lines (of board) 13–21
Mid-game 82
Minor Tactics, nature and purpose of . . 92, 93
grand law of 169
errors in 61, 131, 134, 140, 155, 172, 180, 183, 192, 193, 197, 198, 200, 201, 205, 207, 209, 212, 214
Movement (of pieces) 23
notation of 50, 66
Normal position of pieces 51–56
Notation of pieces and points 47–50
table 49
Objective plane 42, 56
concentration of force against 69, 72, 177, 182, 199
shifting of 79
Obliques 17, 21
rule for obtaining 18
Opening 82
Opposition (of Kings) 90
Pawns, class 24
radiation of force 38
movement 38
potential complement 41
queening of 40, 88, 183
doubled 77
isolated 80, 207
weak 84
passed 87

Pawn positions 94, 115
normal base 94, 103
units 98
integrals 98, 104–115
subversion of 104
Pieces, classes and properties of 22–41
active agents of chess force 24
Pinning 61
Players (White and Black) 48
Points the centres of squares 14
uncovered 131, 172, 181, 192, 199
Primary bases 124–168
definition 124
construction 125
approximation to 126, 135
table 129
Queen, class 24
radiation of force 34
movement 35
potential complement 35
normal position 53
proper posts in open game 121, 142, 145, 152, 155
proper posts in close game 121, 122, 163, 165, 167
Queen's Knight, normal position 54
proper posts in open game . . . 117, 138, 153
proper post in close game 118, 162
Queen's Bishop, normal position 52
at K Kt 5 61
proper post in open game . . . 119, 139, 154
proper posts in close game . 119, 120, 163, 165
Queen's Rook, normal position 52
proper post in open game . . . 120, 141, 152
proper post in close game . . . 120, 121, 163
Queen's Pawn, normal position 55
proper posts in open game . . . 106, 134, 152
proper posts in close game 112, 161
advance to Q 4 by Black 79
Queen's Bishop's Pawn, normal position . . 55
proper posts in open game . . 81, 106, 133, 152
proper post in close game 112, 162

Queen's Knight's Pawn, normal position . . 55
unmoved in open game 103
proper post in close game . . . 112, 162, 165
Queen's Rook's Pawn, normal position . . . 55
unmoved in opening . . . 103, 130, 152, 162
Radii of defence 52
offence 58
how best opposed 81
Resignation 82
Rooks, class 24
radiation of force 26
movement 27
potential complement 27
doubled 74
at base of open vertical 141, 163, 207
Sacrifice of material 60, 73
Salients 95–101
Sides (of board), King's and Queen's . . . 45
White's and Black's 48
Squares (of board) 12, 14
Stalemate 90
Superior pieces 116–123
at Q 4 in lieu of Queen's Pawn . . 135, 161
Supporting parallels 95, 97, 101
Time, gain of 80, 132, 177
loss of 80, 32
Units, Pawn 98
of superior pieces 116–122
subversion of 118
Verticals 15, 20
notation of 48
Wings (of position), King's and Queen's . . 46

THE

GRAND TACTICS OF CHESS.

An exposition of the laws and principles of Chess Strategetics, — the practical application of these laws and principles to the movement of forces, mobilization, development, manœuvre, and operation. By FRANKLIN K. YOUNG, author of "The Minor Tactics of Chess." One handsome 8vo volume, 478 pages, cloth, gilt. Price, $3.50.

WITH THREE HUNDRED DIAGRAMS.

THIS book inaugurates a new epoch in chess literature. Its pages, teeming with plain, clear-cut statements of admitted facts, ring the knell of dogmatic assertion, and at a breath dissipate the fog of analytical fallacy of which chess manuals hitherto have been composed.

While thus destructive of fads, idiosyncrasies, and inaccuracies, it at the same time is constructive in the highest degree. For while it remorselessly casts down the cherished monuments of mediocrity, and sweeps away the débris of illusory analysis, — in the main compiled by men who, in the words of the old chess proverb, "can criticise a knight stronger than they can play," — it does not leave the space thus purified vacant.

On the contrary, it presents to the gaze of the chess-player, whether master or tyro, a splendid edifice of chess knowledge, composed of classified processes, all of which are logically deduced from and buttressed by a complete system of formulated principles, and all resting upon a basic truth, — the fundamental law of chess.

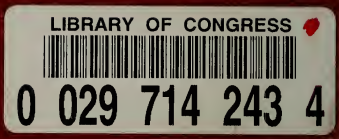
This book is the culmination of that theory of chess play of which "The Minor Tactics of Chess" was the rudimentary treatise. The many students of the latter will not only be delighted, but astonished, at the clear, concise, and complete manner in which the theory is carried to its final demonstration; and every chess-player will regard with peculiar interest that system of chess play by which Morphy, Anderssen, De la Bourdonnais, Philidor, Deschapelles, M'Donnell, and the greater masters achieved their dazzling victories, now formulated and put into language for the first time.

LITTLE, BROWN, AND COMPANY,
BOSTON.

LB S 22

3 0 < L O

7 * 84


LIBRARY OF CONGRESS
0 029 714 243 4